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An annual Magazine Devoted to the Study
of Mahayana Buddhism

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THE EASTERN BUDDHIST

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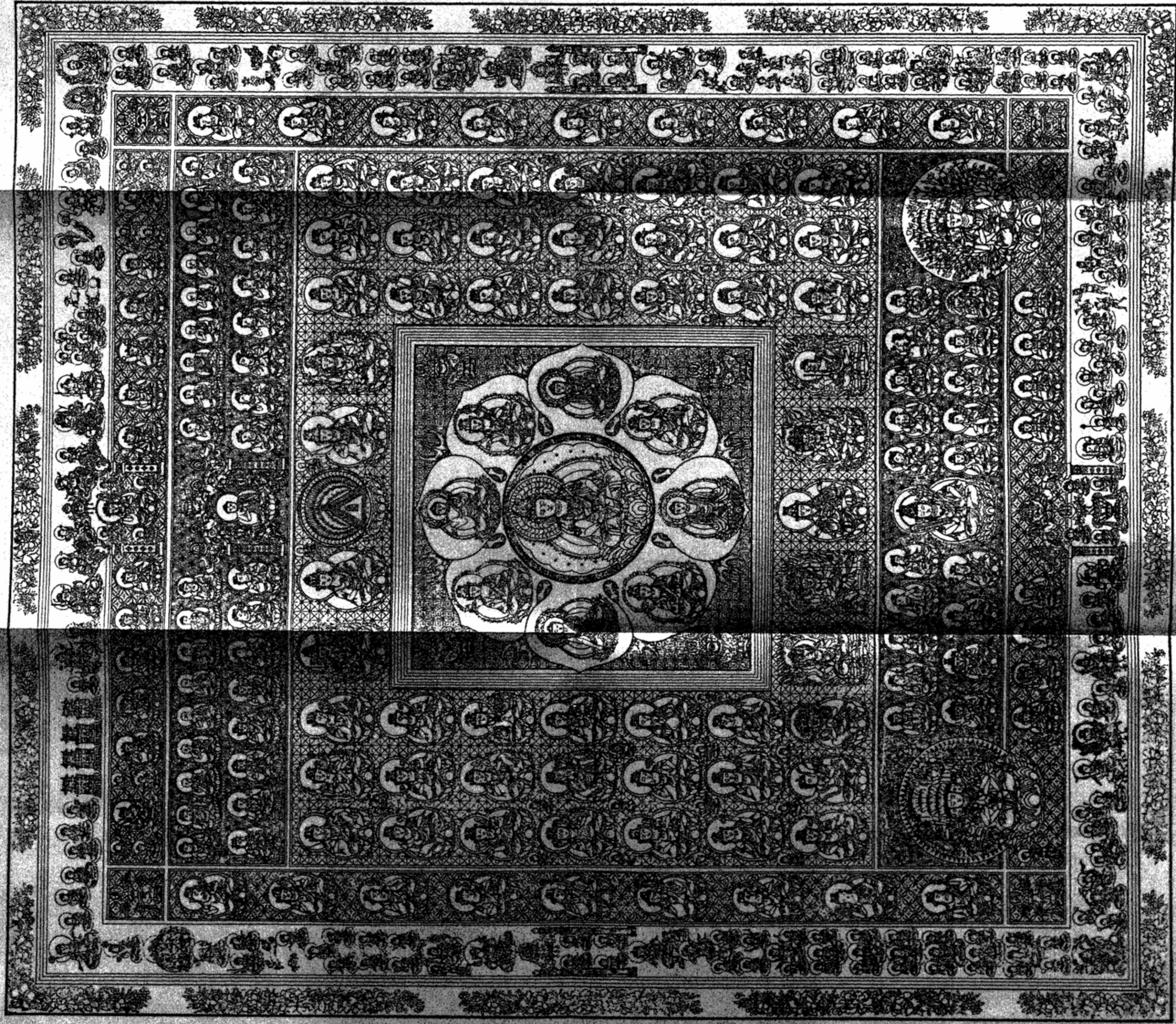
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The Taizokai Mandara
(*Garbhakośa-maṇḍala*)

THE EASTERN BUDDHIST

THE SCHOOL OF SHINGON BUDDHISM

PART II

THE MANDARA¹

I. THE TAIZŌ-KAI²

The Meaning of the Mandara

In exoteric Buddhism, the body of the universe is considered to be Shinnyo (*tathatā*), the Absolute, but in Shingon, the Six Elements³ constitute the universe, and these elements have two aspects, which, however, cannot be separated. The first five are the material of the universe and the last one represents its spiritual side. When the phenomenal is studied, the Mandara is used, for in the Mandara is contained symbolically everything in the universe. The Mandara is a pictorial representation of the Five Elements and the activity of the Three Secrets,⁴ and everything finds its place within it. The theory of the Mandara teaches us that the universe is really the form of Mahāvairochana (Dainichi), the One Reality, and reflects his virtues and powers.

The one and all of Shingon teaching is Mahāvairochana (Dainichi). In his highest form, he is the Absolute Buddha, all other forms of Buddhas and Bodhisattvas being the outflowings of his being and symbols of his activities and

¹ In Sanskrit, *Maṇḍala*. I prefer to use the Japanese form of Mandara. In this essay only a brief exposition of the subject is given.

² One of the two parts of the Daimandara which consists of the Taizōkai (*garbhakoṣa-dhātu*) and Kongō-kai (*vajradhātu*). The Taizō-kai is based upon the *Dainichikyō* and is called the "Mercy-Bearing Mandara," as it emphasises the compassionate side of Dainichi the Buddha.

³ The Six Elements are earth, water, fire, air or wind, ether, and consciousness.

⁴ The Three Secrets are Body, Speech, and Thought of Dainichi, which make up the activity of the universe.

virtues. It is a mistake to think of the different Buddhas and Bodhisattvas of Shingon from a polytheistic standpoint and consider them as separate Buddhas or gods. They are simply different manifestations or representations of the One Buddha to give believers forms for meditation.

Shingon regards this universe as the form of one Buddha: the workings of this universe are his behaviour, every sound is his voice. Shingon therefore sees the universe as one person, his substance as the six elements, his faculties as the three secrets and his various aspects as the four Mandaras.

The Mandara is considered as the backbone of Shingon Mikkyo. The Mandara shows the state of the Buddha's enlightenment and the Mikkyo explains it. The state of the Buddha's enlightenment is the true state of the universe which is again the expansion of the Mandara. The Buddha is always manifesting himself, preaching the truth and revealing states of his consciousness, but ignorant sentient beings cannot see or comprehend it, so the Mandara was made in order to help them.

The word "Mandara" is not a technical term special only to Shingon, it is found in classical literature, the hymns of the Rigveda were divided into parts called "mandara." In Buddhism it means "circle" or "ball." But in Mikkyo, the secret teaching of Shingon, it has several meanings, one of which is "essence"; so Mandara composed of *manda* (*maṇḍa*) meaning "essence" and *ra* (*la*) "possession," signifies the thing possessing essence, which in Buddhism means "Bodhi," the state of enlightenment. According to old school translators Mandara also means "altar," a holy place containing Buddhas. Another meaning is "collection." The Mandara of Shingon shows the state of Self-enlightenment of the Buddha. The usual meaning of Mandara is "altar" or "circle," but the specific meaning here in our study is the pictorial representation of Shingon philosophy. Any picture which represents even one Buddha

and one Bodhisattva is a Mandara, but in general we mean by Mandara a picture in which many Buddhas are shown.

There is the formless Mandara and form Mandara. The former can only be understood by the pure enlightened mind but the latter which is only its copy is used for the meditation of the Shingon student.

Generally speaking, there are three kinds of Mandara: 1. the universe as viewed by the Tathagata himself; 2. what appears in the meditation of the practiser; and 3. the picture drawn to represent these states. The true aim of the Mandara is to have beings concentrate their consciousness toward the Buddha and his various manifestations and aspects. In Shingon Buddhism, the two important Mandaras are the Dai-mandara (great Mandaras) of Taizōkai and Kongōkai. They are pictured according to the sutras, *Dainichikyō* and *Kongōchōkyō*,¹ and show the practical forms of the enlightened states of Buddha. There is also the Samaya Mandara of Symbols, the Hō Mandara of characters and the Katsuma Mandara of poses and gestures. In our study we shall consider only the two chief Mandaras, Taizō and Kongō which are however to be considered as two aspects of one form.

The two Mandaras Taizō and Kongō are planned to include all objects existing in the universe; this is especially true of the Taizō-kai Mandara. All religious beliefs, whether deep or shallow, are supposed to contain good and Shingon takes this point of view, so the Mandaras are truly comprehensive. The Taizōkai comprehends the forms of all beliefs in the time in which it was composed.

Buddhas, Bodhisattvas, Indian gods, Shinto gods, Chinese divinities are all included and Shingon is quite willing for Christ to have a place in the Mandara. There is not room in these Mandaras for all of the divinities and we find that some important Buddhist ones are omitted, such as Aizen, Yakushi and others but they also may be taken as

¹ See *The Eastern Buddhist*, Vol. V, p. 302.

objects of meditation and considered to belong to the Mandara, for they may be regarded as belonging to the same family, or as having the same vow or as attendants, so the Mandara may include all religious doctrines and views.

The Mandara shows the ideal forms of the body and mind of beings. When Mahāvairocana realised the reality of his own mind, he made Kongōkai Mandara appear to explain the real nature of his own mind, when he realised the real nature of his own body, he made Taizōkai appear to explain it. The two Mandaras can be realised by the highest mind only.

As the Kongōkai represents wisdom, the Taizō reveals reason, it turns from effect to cause. In it there is nothing which does not reveal the virtue of Mahāvairocana. All the images in the Mandara are not separate Buddhas and Bodhisattvas but manifestations of Mahāvairocana, different aspects of the One. Any one of these forms can be taken for special worship and homage since at bottom they are all Mahāvairocana.

The Taizō Mandara shows Dainichi in his earthly relations. As the Kongō Mandara shows its appearances in the spiritual realm, so Taizō does in the earthly realm. It is the fundamental teaching of Shingon that everything in the universe has a substance, a form and an activity, so the various forms of Mahāvairocana are graphically shown and described in the Mandara.

In Kongō the holy ones sit on a lotus flower in the moon. In Taizō they sit on the moon whose support is a lotus flower. The moon is the symbol of *Chi*, the spiritual aspect. The lotus is the symbol of *Ri*, the material aspect. The lotus in the moon shows that all material things come from mind, or wisdom with no difference between mind and matter in their nature. The moon on the lotus shows that wisdom exists in *Ri* or material things and material things are not different from mind in their nature. All come from *Rokudai*, the six elements, and show the oneness of mind.

The chief differences between the Taizōkai and Kongōkai are these. The Taizōkai represents *Ri* (Reason) in the World of Buddhas and the true state of things in the worlds of sentient beings. The Kongōkai represents *Chi* (Wisdom) but *Ri* and *Chi* really exist together.

The Taizōkai embodies the idea of *Honnubyōdō* (every being is equal in its fundamental aspect) and shows the inborn Buddhahood in all creatures. This Mandara includes the first five of the six elements, so it is called *Shikihō-no-Mandara* (Mandara of materials). It is called the Renge (Lotus) Mandara for the lotus is the symbol for *Ri*. Of the two states of *Ingwa* (cause and effect) the Taizōkai Mandara represents the former. But the Kongōkai embodies the theory of *Chishabetsu*, i.e. that every being has its individual differences although equal fundamentally. The Kongōkai represents the sixth and last element, consciousness, so it has sometimes been called the *Shinpō-no-Mandara* (Mandara of Soul). Each part of the Mandara is composed of five lunar circles of enlightenment. As the Kongō Mandara tells of the final phase of Buddhahood, it is Kwa Mandara (the Mandara of Effect).

The Taizō shows reason and equality as the Kongō shows wisdom and difference. But they are really not separate and different but simply different aspects of the principle *Ni ni fu ni*, ("two but not two").

The Kongōkai has, for attributes, wisdom, difference, mind, spiritual world, length, consciousness, Buddhas, induction, while the Taizōkai has reason, equality, matter, the physical world, width, the five other elements (other than consciousness), great mercy, ignorant beings, and deduction.

Both the universal principle and the individual principle are essentially one, but the Taizōkai lays stress upon the equality of all creatures. The Taizōkai shows our nine states of mind which are the germs of becoming Buddhas, but the Kongōkai represents the progress by which the nine causal phases of mind ascend to the final Buddhahood and

transform themselves into the five higher wisdoms. The moon signifies the intellectual activity which is limited to animate our *citta* (mind), so the emblem of five full moons is everywhere emphasised throughout the whole Mandara of Kongōkai, while the lotus symbolises the mental phenomena common both to animate and inanimate.

We may say that the Kongōkai shows the principle of individuality, differentiation, spiritual world and Wisdom and Buddhahood; while the Taizōkai shows the principle of universality, equality, the material world and Mercy and the world of creatures.

In the Taizōkai Buddha descends to the world of creatures in order to save them thereby revealing Mercy. On the contrary Kongō shows the ascent from man to Buddha and so it reveals Wisdom, which are of five aspects. The five wisdoms are:

1. Daienkyōchi (Sk. Ādarśanajñāna), great round mirror wisdom which reflects all things. This is the samadhi of Tenkōraiyo.
2. Byōdoshōchi (Sk. Samatājñāna), the wisdom of sameness or equality. The samadhi of Hōdō Buddha.
3. Myōkwansatchi (Sk. Pratyavekṣaṇajñāna), the wisdom of exquisite observation. The samadhi of Muryōju Butsu.
4. Hōkaitaishōchi (Sk. Dhātusvabhāvajñāna), the all-embracing omniscient wisdom. The samadhi of Mahāvairocana.
5. Jōshōsatchi (Sk. Kṛtyānuṣṭhānajñāna), the wisdom of action. The samadhi of Kaifukeo-Butsu.

The Taizōkai Mandara

Let us begin our study with the Taizō Mandara. Its full title is Daihitaizōshō Mandara, the Great Mercy Bearing Mandara. It sprang from the fundamental letter of principle of A, Aji. A is synonymous with the aspiration for Buddhahood and so figures spring up from the abounding universe and take their shape according to Bodaishin (aspiration for Buddhahood). The Taizō Mandara is to be taken as a revelation of great mercy. It represents the pheno-

menal world and the universal consciousness of the Buddha. As this is too difficult to express in words, it is expressed by a painting. According to tradition, this painting was made for Kōbō Daishi by his teacher Keikwa who drew it according to teachings handed down by Nāgārjuna.

This Mandara shows the innumerable forms of the preachings and vows of the Buddha, generating from his Great Compassion.

The word *Taizō* means the "mother's womb," or "to hold," or "to preserve," and is regarded as the lotus which although growing in mud bears pure and beautiful flowers, and in like manner the enlightenment latent in the possession of all beings can be cultivated and brought fully to perfection, i.e. Buddhahood.

The Master of the Taizōkai Mandara is the Dharmakāya Buddha in meditation. The Dharmakāya Buddha in Shingon is Mahāvairochana.

The Buddha manifests, according to the usual teaching in three bodies: 1. Hosshin or Dharmakāya, the reality of Shinnyo, the Absolute substance pervading all objects in the universe, the Absolute Being; 2. as Hōshin, Sambhogakāya, the body of bliss and blessing obtained in consequence of the meritorious deeds performed in numberless existences; 3. the Nirmānakāya is the body in which the Buddha appears in some place, in some time, in some world for the purpose of helping and saving beings, as, for example, Śākyamuni, who appeared in human form in a human world.

The Shingon way of classifying the bodies of the Buddha is this:

1. The Jishōjin, the Body of Self-Nature, the Dharmakāya of the Taizōkai and Kongōkai. 2. The Juyōjin (Sambhogakāya) which consists of two forms, A. The Jijuyōjin manifested for his own enjoyment and B. The Buddha's manifestation of himself for the benefit of Bodhisattvas. 3. The Hengejin (Nirmanakāya), manifested for the Bodhisattvas of lower ranks, for Śrāvakas, Pratyeka-

Buddhas and ordinary people. 4. The Tōrujin, manifestation of the Tathagata in the form of Bodhisattvas and others.

Tōrujin is peculiar to Shingon. Tōrujin means the person of a similar kind and has the meaning that the Buddha manifests himself in the same kind of body as the sentient beings he wishes to save; therefore, he may come as a Bodhisattva, as a deva, as a human being, as an animal; his manifestation is a temporary one. In the Mandara the Tōrujin is represented by devils, dragons and others in the Gekongōbu.

The Taizōkai represents the germ in our minds which develops into the mind of Buddha whereas the Kongōkai represents the completed state which has already become Buddha. Taizō in Sanskrit is *garbha* which means womb. Just as the mother's womb brings forth the germ in the birth of a child so Compassion brings forth the Buddha mind to completion.

The Taizō Mandara is based upon the *Dainichi sutra* translated into Chinese from the Sanskrit by Subhakarasiṃha in 724 C.E. There is also a Tibetan translation.

Buddhas and Deities

There are 414 great beings in the Taizō Mandara representing Buddhas, Bodhisattvas, Kings, generals and ordinary beings including animals. They are all manifestations of the nine divine beings in the Central Enclosure. The Mandara represents all the ten Buddhist worlds from hell up to the world of Buddhas.

All of the divinities cannot be included in the picture, so it is assumed that all the followers of a special divinity are included. Again, some have more than one form, in which case generally but one form is included.

There are in the Mandara the following classification of divinities: Buddhas such as Śākyamuni, Amitābha; Bodhisattvas such as Avalokiteśvara and Mañjuśrī; Vidyārājas or Myōōs such as Acala (Fudō) and Gōzanze; and Devas such

as Sarasvati, Ganapati; and besides these those in the Outer Circle (Gekongōbu) represent ignorant beings who are on the roundabout way of the six worlds, but they all have Buddhahood latent in them.

Therefore, they are thus classified in four groups: 1. Buddhas (such as Śākyamuni or Amida), 2. Bodhisattvas (such as Avalokiteśvara, Monju), 3. Vidyārājas (Fudō, Gōzanze), and 4. Devas (Ganapati, Shōden; Sarasvati, Benzaiten). Besides these are ordinary and ignorant beings included in the Gekongōbu (Outer Circle). There are also other ways of classification.

The Inner Circle is composed of three families: 1. The Buddha, 2. The Renge or Lotus, and 3. The Vajra or Diamond. The Lotus Family represents the manifestation of Great Compassion and the Diamond Family the Great Wisdom. All these make up the Body of Great Meditation and show the manifestation of Mahāvairocana as Absolute Wisdom, Compassion and Will.

The body, speech and thought of Dainichi make up the life of the universe.

The deities embody aspects of cosmic life. The inner meaning is to be outwardly expressed. The Mandara symbolises the two aspects of the life of the universe, being and vitality, the harmony of unity and diversity. All are manifestations of Dainichi. The ideal side of the world is the Kongōkai. The dynamic expression of the universe is represented in Taizō (Garbhakosha) as illuminating wisdom and all embracing love (Compassion). The potential and dynamic aspect represents the life and being of Dainichi, from which his wisdom and mercy outflow.

Shingon ritual proceeds from the Mandara by acts of worship,—imitating the Mandara by posture, gesture (mudra), mantra, etc. Religious acts are manifestations of the Three Secrets.

The evocation of power through mystic symbols by worship makes Shingon ritual.

Mudra and ritual are closely connected; we make the mudra, we chant the mantra and meditate upon the truths which the Buddha represents. This is the practice of the Mandara. Through the depicted Mandara, we learn the practice of the Three Secrets.

Now we shall briefly consider the different figures of the Taizō Mandara. A detailed description is given only of the chief or representative figures as many of them are very similar and therefore too much repetition would be needed.

In the Mandara, each figure has a special posture seated generally upon a lotus and with the hands making gestures (mudra) or holding religious objects. Each Buddha or Bodhisattva has a symbol (samaya), a character (shuji), a gesture (mudra), a word (mantra) and is noted for a certain efficacy or virtue (kudoku).

The Enclosures or Assemblies

There are twelve enclosures, sometimes called assemblies or temples. There should really be one more, the Shidaigo but as it is really attached to every enclosure in the form of the four gates which stand in the four directions it cannot be described separately.

The different enclosures or assemblies represent certain powers. The Buddhas of the Central Lotus enclosure represent the four wisdoms and the four Bodhisattvas their acting faculties, for example, Fugen represents Bodaishin, (the desire for Enlightenment), Monju Prajñā (Wisdom), Kwannon Shōbodai (attainment or perfection of Vows and Deeds), and Miroku Jihi (Mercy). The other enclosures represent the virtues of Maha Vairochana. Henchi In shows the overcoming of evils, Jimyō In, the virtues of saving and subduing. The Kwannon and Jizō In represent compassion and the Kongōshu In and Jokaishō In, wisdom. The Shaka In shows Buddha as the Nirmanakāya. The Monju In symbolises wisdom, the Kokuzō In the virtues of wisdom which is the first of discipline and the Soshitsuji In the virtues

which can accomplish self-improvement and save others. The Gekongōbu In appears as showing that the unenlightened possess latent Buddhahood and that therefore Buddha and beings are one.

The Central Assembly

The Central Temple, the Chūtai-hachiyō-In, the Central Lotus Assembly, is the heart of the Taizō Mandara and shows the action of our mind which is divided into nine consciousnesses, namely, those of the eye, ear, nose, tongue, body, mind, manas, ālaya, amala.

The workings of our mind contain all those of the Buddha and is called *Bonshōfuni gasokudainichi* which means that all are equal, that I am really Mahāvairochana, and my consciousness is that of Mahāvairochana, so that the entire world is a modification of my own mind.

The five Buddhas of the Central Temple represent the Five Wisdoms and the Bodhisattvas in the four corners of the Central Temple represent the deeds which bring about the action of the Five Wisdoms. The eight petals of the central enclosure bursts into bloom and reveals the five Buddhas and the four Bodhisattvas.

The Central Eight-Petaled Lotus Assembly represents the nine consciousnesses in a latent state: the Buddha Tenkuraion the first five; Amitābha, the sixth (*ishiki*, the mind consciousness); Kaifukei Buddha, the seventh (manas consciousness); Hōdō Buddha, the eighth (Ālaya Consciousness); and Dainichi the ninth (Amala Consciousness).

Why are there eight petals? This is to represent the mind of ordinary beings which is like a folded lotus but which must expand to full enlightenment. The central eight leaves means the form of the five wisdoms unfolded from the eight Vijñāna which is the bases for original ignorance. The four wisdoms are represented by Buddhas and Mahāvairochana himself symbolises the fifth which is the most fundamental and out of which the other four proceed.

Dainichi.

Now we will consider the Buddhas and Bodhisattvas in the Central Assembly. The center one is *Dainichi* (Sanskrit, *Mahāvairocana*).

In the Central Lotus Assembly *Mahāvairocana* (*Dainichi*) sits in the middle with four Buddhas and four Bodhisattvas around him.

He is the main Buddha of the Central Lotus Assembly of the *Taizōkai*, the Master of the Mandara, the *Dharma-kāya*. Like the *Dainichi* in the *Kongōkai*, he sits cross-legged on a jewelled lotus-seat and instead of the crown of the five Buddhas he has the crown of five hair tufts. His hands form the meditation mudra (*Hokai-Jō-In*). This is the mudra of the Buddha Assembly. The right hand is placed palm upward on the left with the tips of the thumbs touching and placed before the navel.

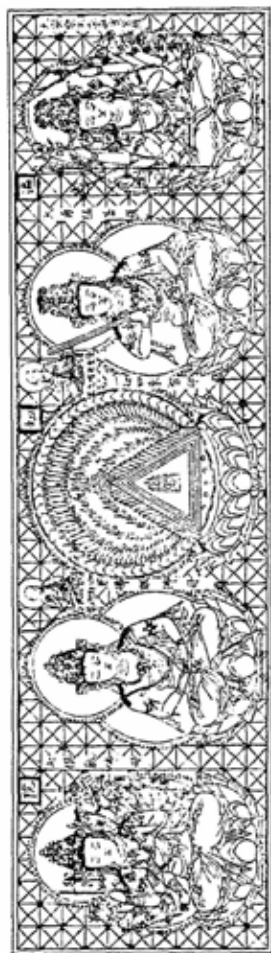
Dainichi is the supreme Buddha of the *Shingon*. The Sanskrit word *mahā* means "great"; *vai* means "universal, lofty" and *rocana* means "light"; *Mahāvairocana* therefore is to be translated Great Universal Light, hence Great Sun, called in Japanese *Dainichi*. He pervades all space and manifests himself as all the Buddhas. This *Dainichi* differs from the physical sun in that he shines not only in the daytime but universally at all times and in all places and not only does he give light necessary for growth but he illuminates the world of laws and sentient beings. Then, too, the physical sun is hidden sometimes by clouds but the wind blows them away and the sun shines again. So is it with *Mahāvairocana*. The Sun of the Buddha mind may be covered with the dark clouds of ignorance but in the end his spiritual light is revealed.

Dainichi is the supreme *Ritai* (Reason Body) and *Chitai* (Wisdom Body) of all the Buddhas, he pervades all the universe.

His esoteric name is *Henjō Kongō* (the Universally Shining Diamond).



1. The Central Assembly



2. The HENCHI-IN



3. The JIMYŌ-IN

His sammayagyo (symbol) is a stupa which represents the nature of enlightenment in the consciousness of living beings.

His shuji is Δ , representing the highest stage of the *Goten*, the Five Kinds of Evolution.

His mudra in the Taizōkai is the meditation, Hōkaijō-In.

His mantra is *A-bi-ra-un-ken*. This represents all the mantras of all the Buddhas as Dainichi represents all the Buddhas. There is also the meaning that *A-bi-ra-un-ken* (*A-vi-ra-hum-kwan*) represents the five elements so that this mantra represents everything in the universe.

According to the *Dainichikyō*, he is "of golden colour,¹ with a brilliant crown of hair tufts he bears the brightness of perfection which benefits the world: he abides in meditation, free from heat." A *Dainichikyō Commentary* says, "The character *A* changes to the body of Dainichi. The colour is gold. He is of Bodhisattva form with a hair crown. His body has the brightness of various colours."

Hōdō Butsu (Sk. Ratnaketu).

Hōdō is one of the five principal Buddhas in the Taizōkai and is seated on the east petal of the Central Lotus. Ratnaketu means Jewel Flag or Star. He is by some identified with Hōshō Butsu of the Kongōkai.

His esoteric name is *Fukuju Kongō*, the Bliss-gathering Diamond.

The flag symbolises the commander of an army, because Hōdō is a Buddha representing the virtue of the Bodaishin and, coming from the East, the first of all the directions, he is likened to a general. Buddhist discipline starts with the Bodaishin.

He is seated on a lotus seat, cross-legged. His body is light blue and his robe dark red. His right shoulder is bare, his mudra is that of "giving vows." With his left hand, he holds his robe to his breast. To bare the right shoulder

¹ The golden colour represents firmness and immovability.

means to worship one's teacher and all the Buddhas when the Bodaishin is first aroused.

The giving-vows-mudra means to bestow the merciful vows of his Bodaishin to sentient beings.

His shuji is *A*, the first Sanskrit sound and letter symbolising the East which is the first of all directions and therefore representative of the Bodaishin, and *ram* symbolises the fire of the wisdom of the Bodaishin.

His sanunaya is flame, symbol of the fire of the wisdom of the Bodaishin.

His mudra: the *Kūshin gasshō* signifying the Bodaishin.

His mantra: *Ram raḥ svāhā* which means the fire of the wisdom of the Bodaishin.

Kaifukeo-Butsu (Sk. Saṃkusumitarāja).

Kaifukeo is one of the four principal Buddhas in the Taizōkai situated in the south petal of the Central Lotus Assembly.

He is sometimes identified with Fukūjōjū of the Kongō-kai, as *kaifuke* like *jōjū* means the work accomplished; but really this Buddha represents the virtue of discipline which finally blooms forth as the flower of perfect merit.

His esoteric name is *Byōdō Kongō* (Diamond of Equality).

He is called the King of Blooming Flowers; the idea is that from the seed of the Bodaishin grow the trunk and branches of discipline and when these are well nurtured by the performance of various deeds of lovingkindness they bloom out in perfect flowers.

The posture he assumes in the Taizōkai is similar to Akshobhya in the Kongōkai. Sitting cross-legged on the lotus seat with his right shoulder bare, his right hand is stretched towards the ground and the fingers touch it. This is Akshobhya's "touching-ground" mudra signifying the conquest of Mara (the Evil One). The fist of his left hand is placed on his navel.

His shujis are: 1. *A*—the result of enlightenment, 2. *Ham*—which symbolises one of the five elements.

His sammaya is the *Bantoku shōgon* mudra (Decorated with Ten Thousand Merits) and a crescent surrounded by dots.

His mudra is the *Bantoku shōgon* and his mantra “*Ham, Haḥ svāhā*” which means that his work of salvation is inexhaustible.

Muryōju, Amida (Sk. Amitāyus and Amitābha) is situated to the West just below Dainichi, the Master of Sukhavatī, the Western Paradise. Amitābha means Immeasurable Light and Amitāyus is Immeasurable Length of Life.

According to the *Muryōjukyō*, there lived many kalpas ago a Bhikkshu named Hōzo. He made forty-eight vows for the benefit of sentient beings, and after long ages he became a Buddha and now dwells in the Western Paradise. In Shingon, Amida is one of the four principal Buddhas of the four directions in the moon of the Kongōkai and in the West petal of the Central Lotus of the Taizōkai. When in the Taizōkai he is called Muryōju which means immeasurable length of life. He represents the virtue of the wisdom, *myōkwansatchi*, wonderful observation. He preaches to beings and destroys their illusions in order to show them their original nature and bring them to enlightenment. As a Buddha of enlightenment, he is called Kwanjizaiō (Avalokitesvararāja) or Seijisaiō (Lokesvararāja).

His esoteric names are *Shōjō Kongō* (Pure Diamond) and *Daiji Kongō* (Diamond of Lovingkindness).

Amida has several postures, especially the meditation and the preaching postures. In the Taizōkai, he sits in the meditation posture.

His shuji are *am* and *saṃ*, and *hriḥ* in the Kongōkai meaning that the three passions are Nirvana itself.

His sammayagyō is a full-blown lotus.

He has also several mudra, but the usual one and the one he assumes in the Taizōkai is that of Meditation.

His mantra in the Taizōkai is *Om Saṃsāsvāhā, saṃ* having the meaning of Truth.

According to the deeper meaning of Shingon, Amida is the same as Dainichi and is simply the faith aspect of Dainichi. All Buddhas and Bodhisattvas as we have said before are different aspects of the one Buddha Dainichi, and the Buddhas and Bodhisattvas of the Central Lotus Assembly represent the four wisdoms and the four activities of Dainichi.

According to *Hizōki*, "Muryōju Nyorai is in the West, red gold in colour, in the posture of meditation with his eyes somewhat closed looking downward." According to *Zuzōhō*, "His body is yellowish white, he makes the meditation mudra, he wears light clothes and is seated upon a lotus of gems."

Tenkuraion Butsu (Sk. Divyadundubhimeghanirghoṣa)

Tenkūraion is one of the four principal Buddhas in the Taizōkai situated in the north petal of the Central Assembly on the right of Dainichi. The meaning of the Sanskrit term is "heavenly drum thunder sound." His proper name is therefore "the Tathagata of the Drum Sound" signifying the heavenly drum, which is shapeless and has no abode and preaches the sound of the Law in order to enlighten sentient beings. He is identified with Akshobhya of the Kongōkai. He symbolises Nirvana.

A commentary to the *Dainichikyō* says, "To the North is Fudo Butsu, separated from heat, having cool meditation and the wisdom of Nirvana. He preaches the Dharma with a sound that awakens beings and benefits them as thunder comes forth and benefits the fields."

His esoteric name is Fudo Kongō (Immovable Diamond).

He sits cross-legged in a dark red robe on the lotus. His right arm is bent at the elbow and the hand is upturned toward the left. His left hand holds a corner of his robe.

His shūji is *Ā*, meaning the accomplishment of various kinds of studies of Buddhism based on the Bodhi-mind, and *Vam* is the symbol of the water of lovingkindness.

His sammaya is *A*, *Kongōfuein*, a vajra¹ in a flaming circle.

His mantra: *Vamvali svāhā*, the water of lovingkindness.

A commentary of *Dainichikyō* says, "To the South, meditate on the Sharajuō-kaifu Butsu (of the Sala tree), with the golden body brilliantly shining on all sides, symbolising the Samādhi of Perfect Freedom from Defilements. Beginning with the seed of Bodaishin, the deeds of lovingkindness are nourished, which results in the blooming of the flowers of Perfect Enlightenment and all kinds of merit."

Fugen (Sanskrit, Samantabhadra)

In the Taizōkai, he sits at the South-East corner of the central square and also with Monju in the Monju-In Enclosure. He has various postures.² In the Taizōkai he wears a crown of five Buddhas³ on his head and holds in his left

¹ The Vajra (Japanese *Tokko*) is a Buddhist religious implement, symbolising the thunderbolt of Indra. Vajras may be one pointed, three pointed (*sankō*) or five pointed (*gokō*). A *sankogeki* is a spear with a *sanko* on the top. It symbolises the power of prayer and meditation.

² Other forms of *Fugen* are:

1. With the crown of five Buddhas on his head, holding a bell in his left hand and with a five-pointed vajra in his left;
2. With the crown of five Buddhas on his head, holding a sword in his right hand and making the bestowing mudra with his left;
3. He holds lotus flowers in both hands and from the flowers arise swords;
4. With a lotus flower in his left hand, and his right hand at his waist;
5. He holds a tree in his right hand with his left fist at his waist;
6. Sometimes he holds his hands in the prayer mudra (*gasshō*);
7. He rides on an elephant, sometimes with many arms each one holding Buddhist symbols, but sometimes he holds only a sutra box.

³ The crown is adorned with gems and the images of the five Buddhas of Wisdom showing that the wearers of this crown all possess

hand a lotus on which stands a vajra from which rises a flaming sword, and with his right hand, he makes the mudra called *sangō-myōzen* which signifies that "the triple action of body, mouth, and mind is perfectly good." The mudra is formed with the right palm which is turned up to the right with the fourth and fifth fingers inwardly. In the Monju-In of the Taizōkai, his right palm is on his breast with the thumb and middle fingers bent, and in his left hand he holds a lotus flower on which stands a three-pointed vajra. But generally the vajra he carries is a five-pointed one; he has also a sword or a bell which latter is occasionally substituted by a sutra-case. He is also found seated upon an elephant, for the elephant signifies power of stability. He is decorated with ornaments and around him is a flaming mandorla.

Fugen means universal and wise. He presides over the Bodaishin (desire for Enlightenment) whereby all sentient beings are led to Enlightenment. As Vajrasattva also does the same, Fugen and Vajrasattva are often taken to be the same Bodhisattva. His esoteric name is *Fusetsukongō* (All-holding Diamond). As he represents the Bodaishin, he extinguishes errors and passions by increasing the power to realise the highest virtue. Monju represents wisdom (*prajñā*) and Fugen compassion (*karuṇā*) as he is always thinking of sentient beings and wishing to help them.

The colour of his body is generally spoken of as flesh colour or yellow. He has various mantras according to his position in the Mandara; and his letter of the Taizōkai is *ah*.

His *sammayagyō* are: 1. A five-pointed Vajra signifying the ten Tathagata states; 2. *Kalacah* (a vase) symbolising the water of the Bodaishin; 3. A sword or a sword on a lotus flower symbolising wisdom latent in beings; 4. A Vajra on a lotus symbolising also wisdom latent in beings; 5. A jewel symbolising the Bodaishin.

the five wisdoms. Dainichi, Kongosatta, Jōshō, Butchō, Miroku and the five Kokuzōs all wear this crown.

He has several shuji: 1. *Huṃ*: symbol of the Bodai-shin; 2. *Aḥ*: symbol of Nirvana; 3. *Aṃ*: symbol of limitlessness (this is the shuji for Fugen in the Central Lotus of Taizōkai); 4. *Ka*: his symbol in the Monju-In of the Taizōkai.

His mantra is *Samaya Satvam* which signifies the oneness of Dainichi and sentient beings because *sattva* means sentient beings and *Vam* is the shuji of Dainichi.

The mudra for the Fugen in the Monju-In of the Taizōkai is *Uchigokoin* (the mudra of the inner five-pointed vajra).

There is the Life-prolonging Fugen, so one of his powers is that of giving long life thereby helping beings to realise the Bodaishin in one life.

Fugen's ten vows are famous. We find them in the *Samantabhadracaryā* as follows: 1. To pay respect to all the Buddhas; 2. To praise all the Tathagatas; 3. To make offerings to all the Buddhas; 4. To confess all karma hindrances; 5. To join with others in their happiness or merit; 6. To ask the Buddha to revolve the wheel of the Dharma; 7. To ask Buddha to stay in the world all the time; 8. To study Buddhism in order to propagate it in all forms; 9. To benefit all living beings in every possible way; 10. To turn all one's own merit to the benefit of living beings.

Monju Bosatsu (Sk. Mañjuśrī).

In the Taizōkai he is situated in the Central Lotus Assembly and also in the middle of the Monju-In.

He wears a crown of five hair-knots, holds a sutra book in his right hand and a blue lotus in his left upon which stands a five-pointed vajra. His (posture) position in the Monju-In is similar to this, but his right hand is outstretched and upon the lotus held in the left hand a three-pointed vajra is placed. His colour is supposed to be golden which symbolises his profound wisdom, the five hair partings signify the five kinds of wisdom of the Tathagata. The blue

lotus signifies the Buddha's teaching; the sword, wisdom cleaving the clouds of ignorance; the sutra book, the wonderful wisdom of the *Prajñāpāramitā*, and the vajra, the illumination of tranquility throughout the *Dharmadhātu*.

His mudra is the *Kashin-gasshō*.

His mantra in English translation is: O Monju who stands at the path of emancipation, remember your original vow to deliver all sentient beings!

Monju represents wisdom (*prajñā*), and as wisdom is the source of enlightenment, Monju is regarded as the mother of all the Buddhas. In this sense Monju is the innermost virtue of *Dainichi*, that which constitutes the very essence of the Buddha.

His *shuji* is *A* or *Am* meaning the wisdom of enlightenment. The *shuji* for the Monju in the Monju-In is *Man* symbolising the Wisdom of the Void above all duality.

Other forms of Monju are: 1. Riding on a lion; 2. Preaching the Law.

Monju is the patron saint of the Meditation Hall. He is mentioned in the *Smaller Sukhāvati Vyūha Sūtra*, and also referred to by Fa-hien, Hsüan-chuang and I-tsing.

Images found in Sanath, Nepal, were worshipped by Mahayanists in various forms. Later than Kanishka he had a human personality, later still considered as an emanation of Amida or Akshobhya. He is found in a triad with Buddha Śākyamuni and Samantabhadra. Popularly and in paintings he is associated with the lion as Fugen is with the elephant.

The golden colour of his body represents the wisdom of Kongō (diamond) and the five tufts of hair represent the five Wisdoms of his inner *satori* (enlightenment). He holds a blue lotus in his left hand. Sometimes he sits cross-legged, sometimes with one foot on the ground. He is also found clad as a monk.

His efficacy is generally for acquiring wisdom and the power of eloquence.

There are many sutras in which references are made to Monju, but the most important ones are the whole series of the *Prajñāpāramitā Sūtras*, and the *Gaṇḍavyūha*. In China the Wu-tai Shan is where Monju is considered to have his earthly abode, and many pilgrims from all parts of China, including Tibet and Mongolia, come here to pay their respect to the patron Bodhisattva of Prajñā (transcendental wisdom).

Kwannon (Sanskrit, Avalokiteśvara, the Lord Who Looks Down).

Kwanzeon or Kwanjizai Bosatsu, popularly in Japan called Kwannon Sama, Kwan-yin in China, and Avalokiteśvara in Sanskrit, is the spiritual son of Amitābha and the most popular of all Bodhisattvas, and found in many different forms. As Avalokiteśvara this Bodhisattva is sexless although generally represented in India as a handsome prince in flowing robes and with many ornaments. In China, Kwan-yin is conceived of as feminine and this is also true of Kwanzeon in Japan.

In the Taizō we find the seven main Kwannons. Sitting in the Central Enclosure is Shō-Kwannon. In the Kwannon Enclosure are Shō-Kwannon, Juntei, Fukū-Kenjaku, Batō (horse-headed), Nyoirin (jewel), and others. Besides these are found the Jūichimen (eleven-faced) in the Soshitsuji-In, and Senju (one-thousand-handed) in the Kokuzō-In.

Shō-Kwannon (Shō-Kwanjizai-Bosatsu) is, we may say, the fundamental or original Kwannon, most approaching the conception of Avalokiteśvara in general style. Shō-Kwannon sits in the north-western petal of the Central Lotus Enclosure, also in the Kwannon-In, beside Shaka in the Shaka-In and beside Monju in the Monju-In. Shō means "holy" and another character with the same sound signifies "proper." By "proper" is meant that this Kwannon is the fundamental Kwannon and represents all the others. By "holy" is comprised the idea of omnipotence, for Kwanjizai

means omnipotence to save those sentient beings which are seen or contemplated by her. The word *Kwan*, "contemplation," means "to see with eyes" and "to enlighten by wisdom." The idea of Kwannon connected with the sense of sight is explained in the *Karuṇāpūṇḍarīka Sūtra* where his life before becoming a Bodhisattva is described. In Shingon he is called Fugen Renge (universal-eye-lotus), Myōgen Kongō (marvellous-eye-diamond), Kongōgen Bosatsu (the diamond-eyed Bodhisattva). Kwannon represents sight-consciousness among the nine Buddhas and Bodhisattvas of the Central Lotus Assembly of the Taizōkai, who represent the nine kinds of consciousness. So, the idea of Kwannon is connected with enlightenment by wisdom: Kwannon therefore represents the *Myōkwansattchi* (wisdom of the marvellous contemplation of the Tathāgata). Kwannon is also called Shōbō Kongō (the Diamond of the Right Law) for she preaches to sentient beings in order to enlighten them as to their original nature which is as pure as the lotus: other names connecting Kwannon with purity are "Honjō Kongō" (the Diamond of Original Purity), Shōjō Kongō (the Diamond of Purity), Renge Kongō (the Lotus Diamond).

There are many postures of Kwannon, but at the present time, we are interested only in those of the Taizōkai. Kwannon in the Central Lotus Assembly holds a lotus flower in her right hand, the right hand symbolising the world of Buddhas and a lotus bud in the left hand, the left hand symbolising the world of sentient beings. Her colour is flesh which is a combination of white and red, the white symbolises the original nature of purity and red symbolises loving-kindness. The image of Amida on her crown shows her sonship with Amida.¹ In the Kwannon-In Kwannon sits in the meditation posture. Her left hand is at her navel

¹ For the postures of Jūichimen Kwannon, Senju Kwannon, Juntei Kwannon, Fukū-kenjuku Kwannon, Batō Kwannon, and Nyoirin Kwannon, see the description of these respective Bodhisattvas.

holding a lotus bud. The lotus in the left hand signifies the inner mind of all beings. It is difficult for this mind to develop owing to ignorance which covers it but Kwannon vows to open it so her right hand makes the opening gesture. Her right hand is opening the lotus bud which signifies opening the mind of beings to the world of Buddhas, i.e. enlightenment. She wears a crown.¹ In the Shaka-In, her left hand makes a fist and she holds a *hossu* in her right hand.²

Kwannon is the symbol of Truth, Love, Compassion, Wisdom and Enlightenment.

Kwannon's *samayagyo* are: 1. A lotus flower about to bloom: this symbolises the mind of sentient beings not yet enlightened while the mind of Buddhas is symbolised by a lotus flower in bloom. Kwannon brings the spiritual lotus (the original pure nature latent in all beings, Japanese Bodaishin). Just as the lotus arises from muddy water and blooms as a pure flower so the Bodaishin (pure enlightened mind) of sentient beings arises from ignorance; 2. A *hossu*: Kwannon brings beings to enlightenment, sweeping away all illusions with the *hossu*; 3. A vajra standing upon a full-blown lotus—signifying the oneness of Reason and Wisdom.

Kwannon's *shuji* are, *Sa*, for all forms of Kwannon so specially for Shō-Kwannon. *Sa* means: 1. to see the spiritual lotus in sentient beings, 2. Purity of the spiritual lotus, and 3. attainment of Nirvana.

There are various *mudra* and *mantra*. The *mantra* most used especially for Shō-Kwannon is *Om arolīk svāhā* meaning "O Thou Lovely One."

There are many Kwannon sutras, the most famous being the Kwannon chapter from the *Saddharma-Puṇḍarīka*.

¹ At first there was no image of Amida in her crown, this dates from the 6th century. Some believe this to be not Amida but the Dharmakāya.

² In the Jōdo sect Kwannon accompanies Amida on his left with Seishi on his right. In this case Kwannon represents Compassion and Seishi Love.

The Shō-Kwannon in the central enclosure according to *Hizōki* is of white colour with an opening red lotus in the right hand. The Kwannon which is also Shō-Kwannon and sits in the centre of the first right hand line of the Kwannon enclosure is Master of the Lotus Assembly. The *Dainichikyō Guembon* says, "The Avalokiteśvara of great diligence is brilliant like the bright moon, white like a conch-shell or a kunda flower, seated upon a white lotus, smiling, with Amida upon his head."

A commentary on the *Dainichikyō* says, "This is the master of the Lotus Assembly, which means that he has thoroughly studied the problem of causation in its ten different forms and perfected this lotus of universal sight, so he is called *Kwanjizai*, *Avalokiteśvara* (He who looks upon all sides), when he is regarded from the point of view of practising the deeds of Tathagatahood, he is a Bosatsu. On his head Amida is enshrined which indicates that he has perfected all the deeds in their utmost perfection which is to say that he is now in possession of the Tathagata's *upaya-prajñā* ("wisdom of skilful means") working on all sides. This figure and other Bodhisattva forms of Kwannon are in a state of perfect bliss, hence their expression of happiness. The colour of his body is white like the moon or conch-shell or like the kunda flower of extreme whiteness.

The *Hizōki* says, "Shō-Kwanjizai Bosatsu in his left hand holds a lotus and with his right tries to open it." According to one of the books dealing with the rules of the Kwannon cult (*kalpa*), we have this: "The character *sa* changes to the Bosatsu who sits cross-legged with a body of golden colour, exceedingly bright; he wears a light silk garment with a red skirt, his left hand is upon his navel; he takes a lotus bud in his right hand, holding it against his breast, and tries to open it. He has a crown upon his head in which Amida in meditation is enshrined, and also wears a necklace. This description is similar to that in the *Hizōki*. The lotus bud represents the mind of beings, which, originally

pure, but covered by the passions of ignorance, is found all closed up. Amitābha in his crown signifies that Kwannon also belongs to the Western paradise over which Amida presides. According to the deeper sense, this symbolises the non-duality of Substance and Form, of Cause and Effect.

In the Shaka-In, Kwannon is the attendant at the left of Shaka, and in his right hand holds a white whisk. In the Monju-In, he attends Monju at his right.

Different sutras describe figures of Kwannon varying in some points, but all of them emphasise his great compassionate heart, which, being infinite in its capacity, requires many forms to express itself.

Miroku (Sanskrit, Maitreya).

Miroku is a Bodhisattva but is the future Buddha, now waiting in the Tushita heaven. He is the only Bodhisattva of Hinayana Buddhism. In Gandhara figures he is generally represented seated and in India standing. In Japan he is generally seated and holds a vase or a pagoda. He is considered the King of Enlightenment and the representation of Mercy, but where Kwannon delivers from suffering, Miroku confers happiness.

His position in the Taizōkai is north-east of Dainichi seated upon a lotus and wearing a crown on which is a stupa. In his right hand he holds a lotus flower on which is placed a vase and in the left he makes the mudra of fearlessness. Other postures show him sometimes with a vase or holding a lotus or a three-pointed vajra or forming various mudras. In all these postures he is generally seated; a standing Miroku is rare.

His sammayagyo are three: 1. a stupa, 2. a vase, and 3. a stupa in a vase, in which case the vase symbolises Miroku and the stupa Dainichi. There is the closest relationship between Miroku and Dainichi, Miroku representing the virtues and powers of Dainichi in the highest degree. All Buddhas, Bodhisattvas, and Myōōs are representations of

Dainichi, but some manifest in a higher degree than others.

In regard to the stupa alone, in exoteric Buddhism Miroku holds a stupa containing the ashes of Śākyamuni, but in Shingon, the esoteric doctrine, the pagoda is the symbol of Dainichi. The vase represents the idea of pouring the water of *amritam*, the symbol of the wisdom of Buddha, upon those who study the Shingon doctrine to take away all their delusions and hindrances in order that they may quickly attain to enlightenment. It also is the symbol of compassion.¹

Miroku's shuji A is the same as Dainichi's signifying that Miroku and Dainichi are one: Miroku has also the shuji Yu which represents his vow to help sentient beings to cross the sea of birth and death carrying them in the large vehicle, i.e., the Mahayana. Another shuji is Vam, the symbol of water.

Miroku's mudra is the one known as Sotoba mudra, showing that Miroku holds the Dharmakāya-stupa. He also has several mantra, the chief one being "Om Maitreya svāhā."

Maitreya is sometimes identified with Ajita, the invincible, but Ajita is really the world-ruler while Miroku is a lord of enlightenment. Miroku's esoteric name is *Jinsoku Kongō* (the Diamond of Rapidity). This shows that there is some connection between Ajita the world-ruler and Miroku who revolves the wheel of the Dharma. Miroku is a kinsman of Amida. The four Bodhisattvas around Dainichi represent Mercy (Miroku), Compassion (Kwannon), Joy (Monju) and Indifference (Fugen). As Kwannon (Avalokiteśvara) re-

¹ According to Rev. Gonda, in the vase are contained treasures of this and other worlds which Miroku gives to beings to make them happy, but, according to Shingon's deep esoteric meaning, the vase is the symbol of the Go-Rinto. The Go-Rinto is the *sotoba*, Sanskrit *stupa*. In Japan it is generally found as a stone monument for graves and composed of five parts, a cube at the bottom represents earth; next, a sphere represents water; next, a pyramid represents fire; then, a crescent symbolises air and at the top a ball symbolises ether.

presents Compassion, Miroku represents Mercy, Mercy and Compassion being the two forms of Love. Miroku is the Bodhisattva of preaching the Dharma and turning the wheel of the Dharma.

The vajras we see between the petals of the Central Enclosure are three-cornered (*sanko*) and represent wisdom.

The vases in the four corners are commonly taken to represent the homage given to the Buddhas and Bodhisattvas. But in reality, the four vases stand for the four wisdoms. The five-coloured border is the path of homage whereby the practiser enters into the Central Enclosure.

The Henchi-In

Above the Central Enclosure is the Henchi-In or Butsumo-In, or Busshin-In (Sk. Sarvajñā-vṛitta, "all-knowledge enclosure").

Henchi-In represents Universal Wisdom. In the center is the Sarva Tathagata Jñāna mudra (Issai Nyorai Chi In). This is not a figure of a Buddha or Bodhisattva but a mudra only in the form of a triangle. This Triangle represents the Buddha's inner fire of wisdom which destroys the power of Māra, the Evil One. It is considered the father who generates all Buddhas as against Hannya Bosatsu in the Jimyō-In or Godai-In, who is mother of the Buddhas. Wisdom is male, meditation is female.

The Triangle represents the Buddha's self-enjoyment-wisdom-body, while the Bodhisattvas surrounding him represent his out-going virtues operative in the work of delivering all beings from the misery of this world. In the centre of the Triangle is a *manji* (*swatika*) as well as upon the apex. The inner *manji* represents the Buddha's self-enjoyment-body; the outer one, his other-enjoyment-body and transformation-body, because the outer one grows out of the inner one. The triple flame and the triple triangle represent the trinity of the Buddha's wisdom realised within himself.

The lotus seat upon which the Triangle rests signifies

that all the virtues belonging to the Buddha's enjoyment-body are contained primarily and innately in the lotus-mind of all beings. The lotus is *Ri* (Reason) while the Triangle is *Chi* (Wisdom), showing that *Chi* has its abode in *Ri*. In the present Mandara, the Triangle stands on its base while in the sutra and commentaries it is upside down. In the first case it refers to self-realisation and in the second to helping others to emancipation.

On the right of the Triangle is Butsugen Butsumo.

Butsugen (Sk. Buddha-locana).

Butsugen Butsumo is the fourth Buddha from the South and to the left of the Triangle in the Henchi-In of the Taizō-kai, corresponding to Nyorai-hō (Sarva-tathagata-mani) situated at the north of Śākyamuni in the Shaka-In. Butsugen or Buddha-locana means the Buddha-eye and is also called "the eye of universal wisdom." He represents the principle of the virtues inherent in the five eyes of Buddha: the eyes are the gate of wisdom, leading one to inner enlightenment. That he is called Butsumo, the Buddha-mother, does not mean that he is the procreator of the Buddhas, but that the principle of wisdom he represents is the generating power that makes up Buddhahood.

According to the *Dainichikyō*, Butsumo is of true golden colour brilliantly shining, and wrapped in a white robe; illuminating all things like the sun, he sits in the state of perfect meditation. A commentary explains that this true golden coloured body of Butsumo is the substance of Suchness itself; the white robe shows the purity of all its outer manifestations; it shines because it puts an end to the darkness of every form of falsehood. The *Yugikyō* says, "The body of Butsumo is on a great, white lotus, has the whiteness of the moonlight, his eyes are smiling, his hands are on the navel, forming the mudra of meditation."

Butsugen is sometimes regarded as the manifestation of Dainichi, sometimes as that of Śākya, sometimes as that of

Kongōsatta (Vajrasattva). As a transformed Dainichi Butsugen sits in the Henchi-In and is known here as Kokūgen (space-eye), for Suchness forming the essence of Buddhahood is like vacuity of space. Butsugen as Śākya's manifestation is found in the Shaka-In, he is then called Nōjakumo, the mother of benevolence and tranquillity, which is the literary meaning of Śākyamuni. Butsugen referred to in the *Yugi Sutra* is the manifestation of Vajrasattva.

His esoteric name is *Shushō Kongō* (Diamond of Special Excellence).

Butsugen takes the form of a Bodhisattva in the Taizōkai, but it seems to be more proper to consider him a Buddha.

His mudra is the Hōkaijō In, the same as that of Dainichi.

His shuji is *Ga*, the first letter of the Sanskrit term *gagana* meaning "sky" or "space."

His sammayagyo is 1. a Buttehō (Buddha-head) with an eye on either side of it; 2. a lotus flower upon which is placed Butsumo's mudra with eyes upon it; 3. a single vajra with eyes; 4. a jewel with eyes (this one represents Nōjakumo-Butsugen).

The mudra is a complicated one, and differs in detail in the different schools, but it is formed in its outline by folding hands, somewhat hollowed inside, with index fingers bent over the upper parts of the middle fingers, while the thumbs press the middle parts of the middle fingers. The little spaces thus formed between the various fingers are meant to represent the five eyes of Butsugen; the wisdom-eye, the Dharma-eye, the Buddha-eye, the heavenly eye and the physical eye.

There are several mantra the shortest of which is *Om Buddha-locanā-svāhā*. As Nōjakumo the mantra is *Om tathāgata cakṣuvyavalokya svāhā*.

Butsugen is worshipped chiefly for his efficient help to avoid disasters or to conquer enemies.

Daijūmyō Bosatsu (Sk. Mahāvīra).

He is situated at the south (i.e., to the right) of the Triangle in the Henchi-In. Mahāvīra means "great hero" and this Bosatsu represents all the Bodhisattvas.

His esoteric name is *Gonjin Kongō* (Strict Rapid Diamond).

He sits in the Taizōkai upon a lotus, holding a sword in his right hand, and a jewel in his left.

His shuji is *Ka* meaning work or deed.

His sammayagyo is a cintamani (jewel).

His mudra is the cintamani mudra.

His mantra in English is, "Adoration to the Tathāgata's mysterious deeds whereby all ignorance is wiped away and we are born in the Dharmadhātu."

Jundei Butsumo, or *Jundei Kwannon* (Sk. Cuṇḍī (Śundhī) Saptakoṭi-Buddhabhavadatī).

He is one of the Buddha-mothers situated at the north end of the Henchi-In. The Sanskrit for Jundei is not definitely settled, and *śundhī* (purity), *sunda* (bright and beautiful), *cuṇḍī* (a well), or *cuṇḍī* (to become smaller) is considered its equivalent. His esoteric name is *Saishō Kongō* (Supreme Diamond). Some authorities think that Jundei is one of the six Kwannons, while others regard him as belonging to the Buddha-group. He is known as mother of the seven kotis (that is, innumerable) of the past Buddhas.

In the Taizōkai he is seated upon the lotus with arms varying in number from two to eighty-four, and with three eyes. The various hands hold various religious objects.

His sammaya are: 1. A vase with a lotus flower in it, which means bringing the spiritual lotus flower in the hearts of sentient beings into bloom; 2. Armour for protecting beings; 3. A five-pointed vajra symbolising him as a Butsumo (Buddha-Mother) because the five-pointed vajra represents the virtues of all the Buddhas.

His mudra is the Sanko symbolising the triple parts of

the Mandara, Butsubu, Rengebu and Kongōbu and the usual mantra is *Oṃ kamala vīṃale śundhe svāhā*.

The power of Jundei is to give intelligence to sentient beings, health, long life, children, mutual love, and so on.

The shuji is *Bu*, the first letter of *Buddhabhagavatī*, meaning enlightenment.

Daianrakushinjitsu Bosatsu (Sk. Vajrāmogha-Samaya-Sattva), *Fugen Emmei* (Samanta-bhadrāyu).

This Bodhisattva who is another form of Fugen, is situated at the south end of Henchi-In. He is the mother of the Kongō family. He and Daiyūmyō represent the virtue of universal intelligence in the Henchi-In while Butsugen and Jundei represent the virtue of motherhood.

Fugen Emmei is in both the Taizō and the Kongō Mandara. Sitting as he does in the Henchi-In which is the source of generation, he holds in himself all the thirty-seven Buddhas of the Kongōkai; he also represents all the three-thousand Buddhas of the triple world of the past, present, and future. He is sometimes identified with Kongosatta.

Fugen is the name he obtains while in the stage of discipline, Emmei after he has attained Buddhahood, and Fugen Emmei Bosatsu shows that in him there is the unity of cause and effect. He is the Bodhisattva of longevity, because, furnished with the virtues of all the thirty-seven Buddhas in the Kongōkai, he abides in the primary state of no-birth.

His esoteric name is *Shinjitsu Kongō* (The Diamond of Truth).

He has a number of postures but in the Taizōkai is seated on a lotus with twenty arms with each hand holding a symbolical object such as a rosary, vajra, etc.; another form very often seen in paintings is seated upon a lotus the petals of which are carried by elephants and this representation has a deep meaning.

His sammaya is a suit of armour or a three-pointed

vajra, the armour giving the idea of protection and the vajra symbol of the union of the three parts of the Mandara. Sometimes a five-pointed vajra takes the place of the three-pointed one, which is Vajrasattva's symbol.

The shuji is *Yu* meaning self-protection.

As there are various sammayas there are also various mudras, the fundamental one being *kongō ken* both hands forming the diamond fists and the mantra connected with it is *Om Vajrāyuse Svāhā*, and sometimes, *Huñ, Huñ Cikhi* symbolising long life, is added.

The virtue of this Bodhisattva is the giving of long life, protection against disease and good fortune.

In this Assembly are two Śrāvakas, attendants of Śākyamuni, who directly awake to wisdom by coming here.

The Jimyō-In

Below the Central Enclosure is the Jimyō- or Godai-In. There are five holy ones here, Hannya Bosatsu and four Myōōs (Sk. Vidyarāja, lit., "kings of knowledge").

Hannya Bosatsu (Sanskrit, Prajñāpāramitā Bodhisattva).

In the Taizōkai this Bosatsu sits in the middle of the Godai-In and secondly next to Kokuzō in the Kokuzō-In and represents the mother of all the Buddhas. As the four great Vidyarājas represent the power of subduing, Hannya Bosatsu represents that of accepting. With these two ways accepting and subduing beings are helped.

Her esoteric name is *Daiye Kongō* (The Diamond of Great Wisdom).

In the Kokuzō-In she is represented with two arms, in the Jimyō- (Godai-) In with six. In the Kokuzō-In she holds a sword in her right hand and forms a mudra with the left. Of the six handed Hannya the *Hizōki* says, "This Bodhisattva is of heavenly female form, of white flesh colour, with six hands. One hand on the left side holds a Sanskrit

MS, the other five hands form mudras. She wears a kind of armour on her shoulder. She destroys the karma seed of ignorance and has three kinds of wisdom of non-discrimination, as to the emptiness of a personal ego, of a substantial entity, and of both personality and substantiality. Understanding all things in this world and beyond, she attains the deep meaning of all sciences, and perfecting Prajñā Pāramitā, has a clear wisdom and an understanding of all things in this transient world and also in the transcendental world...."

Her three eyes represent the three assemblies of the Mandara: the Buddha, the Lotus, and the Vajra. Being mother of all the Buddhas this Bosatsu is portrayed in a female form; Prajñā is the wisdom of Buddha, the cause of enlightenment. The six hands represent the six Pāramitās. Hannya Bosatsu represents the totality of the triple part of the Butsubu (Buddha Assembly or Family), of the Rengebu (Lotus Family) and of the Kongōbu (Vajra or Diamond Family).

Hannya's sammayagyo are: 1. a bonkyo (sutra) which contains the truth of Prajñā, teacher of all the Buddhas; 2. a sword for the two-armed Hannya, this represents wisdom.

Her chief shuji are *Jñā* for the six-armed Hannya in the Jimyō-In, which symbolises wisdom. The two-armed Hannya in Kokuzō-In has *Pra*, the first syllable of *Prajñā*.

Her chief mudra is the Bonkyo-In.

Mantra for this Bosatsu is *Om dhi cri cruta vijaye svāhā*, Perfect adoration to the Honoured One with the fame of good omen.

Her efficacy is the bestowal of wisdom.

In the practice of the Mandara ritual, the practiser sits in the seat of Hannya Bosatsu.

*Daiitoku Myōō*¹ (Sanskrit, Yamāntaka).

¹ All Myōōs are represented in the "form of anger," but the anger of a myōō is not similar to the anger of an ignorant person: it rather

This Bosatsu is on the right of Hannya Bosatsu. One of the five or eight lords of knowledge. He sits in the Taizōkai at the South-Eastern corner of the Jimyō-In (Godai-In). He is also supposed to be the incarnation of Monju and so is sometimes seen in the Monju-In. He kills Yama and thereby sets beings free from hindrance, hence the name Yamāntaka, "destroyer of death or obstruction." His secret name is *Daiitoku Kongō* (Diamond of Great Power) and he is generally known by this appellation. His other secret name is *Jimyō Kongō* (Magic-Formula-Holding Diamond).

He has various postures: one often seen is that of riding upon an ox, but in the Taizōkai he sits surrounded by fire with six faces, eighteen eyes, six arms, and six feet; one pair of hands makes a mudra, the right hands hold a sword and a stick, and the left hands a spear and a wheel.

His six faces, six hands and six legs signify that he is able to purify the six worlds, to perfect the six virtues of Pāramitā, and to exercise the six divine powers. The ox he rides on is said to be able to walk through water, which means that the rider can cross the ocean of birth and death. His open mouth indicates his shouting away hindrances.

He has several shuji: one is *Hrih* the same as Amida's, is showing his relationship to Amida; another *Hum*, signifying conquest; still another *Man*, the same as Monju's.

His chief mudra is with the hands folded, but with the middle fingers like a spear.

He has several mantra, the most significant being "Om sthri kala rupa hum kham svāhā." Black is the colour of this lord of power.

His virtue is to remove all hindrances.

Shōzanze (Sk. Trilokavidyārāja).

To the left of Daiitoku, he is similar to Gōzanze and sometimes considered the same, but separate in the Taizōkai represents righteous indignation or assumed angry mien for the sake of converting the ignorant. At heart of course a Myōō like a Bodhisattva is free from anger.

Mandara. He represents the virtue attained by destroying evil passions.

His esoteric name is *Saishō Kongō*.

In the Taizō Mandara, he sits crowned with a crown of gems. His body is blue-black and he has flame-coloured hair, three eyes and two tusks. In his right hand he holds a *sankōgeki* and the left a *sankōshō*. He sits on a stone surrounded by fire.

His sammaya is a *sanko* or *gokosho*.

Gōzanze Myōō (Sk. Vajrahūṃkāra Trailokavijaya).

He is one of the five or eight Myōōs who manifest anger, and represents conquest over the triple world, that is, the three poisonous passions of greed, anger, and ignorance. He is situated to the left of Hannya.

Gōzanze and Shōzanze are practically the same. The Jimyō-In of the Taizōkai has both Gōzanze and Shōzanze.

When the five Myōōs represent the five main Tathāgatas, Ashuku (Akshobhya) is represented as Gōzanze.

Fudō represents the beginning of the Bodaishin, which consists in destroying all illusions, and Gōzanze the end of its work, that is, the attaining of enlightenment. Gōzanze is prominent in the Kongōkai.

His posture in the Taizōkai is seated upon an eight-petalled lotus seat which represents that in reality he stands for the Dharṇakāya Tathāgata. In the Taizōkai he has three faces and eight hands, and the hands make mudras and hold objects. Gōzanze with two hands is called Shōzanze. He is sometimes represented as trampling on Jizaiten (Maheśvara) and Uma (wife of Jizaiten), but in Taizō, he is seated on a lotus with a background of flames.

His shuji is *Huṃ*, the symbol of air which is the great vehicle of conquest.

His sammayas are the five-pointed vajra (which represents the virtues of five Buddhas), arrow, rope, and sword—all symbolising conquest.

His mudra is the *dai riki ke* with the little fingers hooked and the forefingers standing upright and the hands back to back.

His shorter mantra is "Om nisumbha vajra hum hum phat."

His virtue is the conquest over devils, victory in war and the healing of disease.

Fudō Myōō (Sk. Acala-vidyārāja).

Originally Fudō was an Indian god, the King of Immovability, which means the stable immovability of the Bodaishin. He destroys illusions and for this purpose Dainichi manifests himself in the form of Fudō. His esoteric name is *Jōjū Kongō* (the Permanently-Abiding Diamond), another form of Dainichi.

Fudō is one of the Five or Eight Vidyārājas, Lords of Knowledge, and he is one of the Krodharājas, the Lords of Wrath. A Buddha has three vehicles: 1. his natural form; 2. his Bodhisattva form, and 3. as a Lord of Wrath. Dainichi as a Bodhisattva is Prajñā (Hannya) and as a lord of wrath is Fudō.

Fudō's fundamental vow is the Samadhi of a servant. He is the incarnation of obedience, faithfulness, and loyalty and helps all without discrimination. He serves his worshippers faithfully. His entire aim is to remove hindrances and obstacles for sentient beings and to give them a firm mind in their troubles.

He has several postures, sitting and standing. In the Taizōkai, he sits at the south end of the Jimyō-In. The colour of his body is red or yellow or black or blue. His robes are red. His hair is arranged in seven knots; these denote the seven kinds of illusions, and one knot hanging down is to represent his loving-kindness for sentient beings. His face wears an angry expression and he shows his tusk-like teeth. He sits upon a stone which represents his immovability and ability to conquer evil; around him are

flames which signify the burning up of all the illusions of sentient beings. In his right hand he holds a sword which is the sword of wisdom, powerful to destroy illusions. In his left hand he holds a rope which is to bind the unsubdued and tie up all ignorance, sometimes understood as drawing beings by it to the right way. Besides this most usual form of Fudō in the Taizōkai, there are eighteen others. Sometimes he holds a vajra; in some forms he is seen with many hands; in others he has three faces, each with three eyes, and six hands each holding objects such as a sword, vajra, rope, etc.

His sammayagyo are: 1. a rope, and 2. a sword, and 3. the Kulika sword around which a dragon is coiled where the dragon symbolises the rope, or according to another meaning, the sword symbolises the wisdom of Buddha and the dragon the Triple Poison (greed, anger, and folly), and 4. a one-pointed vajra, which represents wisdom strong as a diamond conquering all hindrances.

His shuji are: 1. *Huṃ Aṃ*, meaning to frighten all devils; 2. *Ham*, meaning his conquest over all things with the Bodaishin which he protects; 3. *Huṃ*, meaning to break all obstacles.

Of mudra there are fourteen different kinds the most common of which is the one-pointed vajra (Kompon-himitsuin) and the sword (Ken-in).

There are also several mantra, the shortest being in general use. This is *Nomaku samanta bodanan kwan*.

His virtue is to help sentient beings to attain their aim of the immovability of the Bodaishin; to drive away evil and attract good; to serve beings and help them out of their difficulties.

In Japan he is one of the most popular of divinities. He is associated with rocks and waterfalls. His ritual is elaborate, his talismans in great demand, his pictures revered. Artists and sculptors including the great Kōbō Daishi have painted his pictures and carved his statues. At

Kōyasan is the famous Aka (Red) Fudō by the priest-painter Chishō Daishi, a remarkable picture shown only occasionally.

Fudō is generally accompanied by two young boy-attendants, Kinkara and Chetaka. At Narita near Tokyo is a famous Fudō temple much frequented by innumerable pilgrims: the statue of Fudō by Kōbō Daishi is said to possess miraculous powers. Perhaps this is the most famous of Fudō temples in Japan but there are many others in different parts of the Empire.

(To be continued)

BEATRICE LANE SUZUKI

Note: In this essay the writer generally refers to the Bodhisattvas as "he", but occasionally, for example, in the cases of Kwannon and Hannya "she" is used. The reader should remember that these Bodhisattvas are really sexless, so that the masculine or feminine pronouns may be indiscriminately used.

MEDITATION ON PLATO AND BUDDHA

A little less than one hundred years after the Enlightened One had entered into Nirvana, between the twin Sala-trees at Kusinara, the creator of Western Idealism was walking in the cool garden of Academus, surrounded by his devoted followers, and his eyes fixed on the Sacred Road, leading in an elegant spiral toward the glory of the Parthenon—was expounding to them the doctrine of Ideas, pure, eternal and immutable dreams of the Unknown—Noemata Teou.

Life was an uninterrupted series of sorrows for Buddha, because "Birth is suffering, decay is suffering, illness is suffering and death is suffering" and the cause of this endless pain is thirst, desire. It is natural therefore that the goal of existence should be cessation of suffering through destruction of desire....

Plato says in "Theaetetus": "We must strive to escape as quickly as possible from this life to the abode of the gods." That is the reason why death is not dreadful to Socrates; with a smile on his lips he proves to Phedon, to Cebes and to the weeping Criton that to die means to abandon the prison of the perishable body and to regain forlorn liberty in the realm of the Beautiful, and the Pure and the Eternal.

"The life of a philosopher," says Cicero, "is a constant meditation on death. He detaches himself from everything earthly, everything transient and vain. To detach one's spirit from the body and its requirements, is it not to learn how to die?"

But while death for the Perfect One meant before anything else extinction of desire and cessation of pain,—death for Plato was a return after a painful and trying journey to the radiant Homeland, where every glance embraced beauty, every breath inhaled love and existence was an

uninterrupted bliss and harmony. The galley-slave only thinks of escaping from his torture—even at the cost of suicide—while the exile, worn away by nostalgia, languishingly dreams of his lost fatherland.

The Greeks, like all Orientals, knew well what the wheel of life meant and the cycle of rebirths and, judging from the works of Olimpiodore, Servius, Plutarch, Maximus of Tyre and many others, the main object of ancient Mysteries in Greece as well as in Egypt, was the purification of the believer with the intention of exonerating him from future rebirths. The "yste" was only treading the path, but the true "epopt" was believed to have conquered immortality; he was supposed to have escaped further rebirth by drinking the cup of Lethe and vanishing into oblivion.

The platonic ideas of birth, death, reincarnation and final salvation were inspired by Orphic Mysteries and Orphic Mysteries were the hellenised Dyonisian cult of Thrace. Thrace got her occult doctrines from Phrygia and Asia Minor (cult of Attis and Cybele). Here we lose the trail and must stop or venture on hypothetical grounds.

Summing up the philosophical teachings of Buddha and Plato we come to the following two conclusions:

1. Metaphysically both opposed the world of "Becoming," to the world of "Being," the "genesis," to the "ousia," denying to the first ontological reality and recognising the impossibility for human intelligence, for reason to comprehend the second.

2. Ethically they acknowledged reincarnation, as the only justification of earthly endurances and as the only moral foundation of life.

It is possible to assert that to a certain degree every esoteric doctrine (Judaism excepted), whether taught in India, in Egypt, in Gallia (Druides), in Persia, or in Greece, invariably imparted to disciples the primordial truth on the ontological conditionality of the empirical world and the unbroken continuity, nay the identity of birth and death.

Allowing their part to a few exceptions (such as the Sarvastivadins, who believed in the reality of dharmas) the rule seems to be that the degree of unreality of phenomena varied with different schools. So, the early Buddhist systems in India allowed more reality to particulars than the transitory¹ schools of Relativism, which were in their turn surpassed by the later idealists who considered matter a mere product of thought.

The same thing can be observed in Greece not only in different schools, but in the very bosom of Platonism. In his early teachings Plato considered that things participated in ideas and ideas communed with phenomena.

This world was like a Jacob's ladder with a constant ascending and descending movement, a flow from the objects of senses toward the self-existence of things, called "participation" (*metenhis*) and an ebb back from the eternal essences down to the particulars, called "communion" (*parousia*). Later Platonism denies "participation" and believes in "likeness" of things and ideas. In "Parmenides" and "Philebus" this world is only a reflexion of the true world. "What a superior being would conceive as subjective thought, the inferior perceives as objective things."¹ Finally in "Timaeus" it is expressly stated that the world of ideas is the Thought of the Universal Mind, while phenomena are only thoughts of this Thought. If the world of Asanga or Vasubandhu (of the later period) can be called a dream,—the world of developed Platonism is merely a dream in a dream.

Plato of the same period openly enunciates what must have been the conviction of Buddha: that absolute ideas cannot be apprehended by conditional beings and that *vice-versa* the Unconditioned cannot apprehend relative phenomena. That explains the silence of Buddha on metaphysical topics.

¹ Otto Rosenberg says that for the Vaibhashika the True Being was dwelling outside of the Empirical Being; the phenomenal being was only its reflexion. (Problemen.)

Vimalakīrti responded with silence to questions regarding the Absolute and Mañjuśrī approved him, exclaiming: "Well done. Non-duality is above words." Buddha and Plato both knew that for human thought discerning always means "dichotomising"—forming simultaneously two opposing concepts.

We would venture here the following comparison: For Plato the Real Existence, whose transcendental perfection is disclosed to us in an incomplete way in the worldly reflexion, was something like the "Ālaya" for the Yogācāra school—the all-containing Cosmic Mind, where the germs of all things, existing there in ideality, were stored up. Phenomena for Plato became real only in the Absolute—they were "parinishpanna." There is no doubt that the latter Platonic conceptions of the world were monistic. Those were the days when Socratic and Heraclitean influences were retiring to the background and the author of the "Laws" was returning to the pure, uncompromising unity of eleatic metaphysics and when he was undergoing the mysterious ascendancy of Pythagoras.

As Confucius in the last years of his life was enraptured by the occult enigmas of the Book of Changes, so was the aging Plato under the spell of Pythagoras' mathematical asceticism.

Now, strange to say, monism and metapsychosis go well hand in hand. The only uncompromisingly dualistic religion—Judaism ignores reincarnation. So does orthodox Mahomedanism. Dualistic Greek systems (Ionian) also never professed that doctrine. It came with the Eleusian Mysteries imported from Asia Minor and from Pythagorean asceticism, no doubt also of Oriental proceeding. Reincarnation is the ethical counterpart of spiritualistic monism. The dream of life goes on through endless phases until the constituent elements, the nourishing impulses of this phantasmagory are not entirely exhausted.

Christianity occupies a transitory position between

realistic Judaism and the mystic teachings of the Orient adopted by esoteric "Hellas." Christ never denounced reincarnation, though he never taught it either. There are a few indirect proofs, as everybody knows, of Him admitting rebirth (the blind-born). We only want to emphasise the point that He considered it to be an esoteric teaching, a doctrine not to be thrown open to the public. That is the reason why, while declaring straightforwardly that St. John Baptist was an incarnation of prophet Elijah he adds the following reservations:

1. If you are *ready* to accept the idea and
2. Let him who *has ears* listen.^{1,2}

This is quite plain. Reincarnation for Him was an occult teaching, just like in the Greek Mysteries. That is also the reason why some people understood His last words on the cross—"Eli, Eli, lama sabachtani,"—while others misunderstanding them interpreted them in an outrageous way:—"My God, why have You forsaken me?"—which would be a negation, a disavowal of Christ's whole life and teaching. These words were addressed to "the greatest among men born of women," to His spiritual teacher, to the "guru" of Christ who initiated Him (as the Romans understood very well),³ the Elijah—St. John. According to the doctrines of the Mysteries our teacher, our special guardian, acts as our "psychopomp," i.e. he assists us at the death hour, he helps us through Hades. This idea is clearly expressed by Plato in "Phedon" and in the "Republic."

All hybrid sects in Syria—semi-Christian, semi-Mahomedan—believed in reincarnation. That was and still is the "profession de foi" of the Druses and Ansariae. The Christian Maronites also believe in reincarnation. The Fathers of early Christianity rejected the doctrine (except

¹ Matthew 99, (14-15).

² St. Paul in the first letter to the Corinthians says: "I feed you with milk, not solid food, for you were not ready for it."

³ Matthew 27, (42).

Origenus and to a certain extent Clement of Alexandria) only on account of their bitter hatred of "the heathen mysteries" and especially of Mitraism—their most dangerous enemy. Everything taught by paganism necessarily came from the Evil One. Gnosticism, this anti-jewish syncretism of Platonism, Philonism, Egyptian mystery cult, and Christianity mixed with Buddhist echoes, naturally believed in it.

The great difference between the Greek and Buddhist transmigration doctrine consists in the fact, that the first is a "metempsychosis," while the latter is rather a "metasomatosis" (from soma—the body). Pre-Buddhist thought was animistic and therefore nearer to Greece. Both anyhow are produced by Karma. In that respect Platonism and Hinduism are nearly identical. Pythagoras taught that the bonds which tie up our soul are our words and deeds. "Everything that happens to us—" says Cicero—"is caused by implacable laws of causality." Plato symbolises Karma by a boat, which is guided to Hades by our previous deeds. In the "Laws" he says: "Only our deeds accompany us after death, their consequences then clearly appear to us, they are our judges, they determine our future destiny." All these doctrines might have possibly originated in India and have travelled to Greece via Asia Minor and Egypt. There is however one typical feature in the esoteric doctrines of Greece, which distinguishes them from those taught in India, Egypt and Babylon. Here is the unperishable monument which Hellenese culture has erected to itself. Homer, Pindar, Euripides, Sophocles, Phidias and Praxiteles might sink into oblivion, but until the light of humanism is not extinguished among men, the idea of the Greek "psyche" will remain alive in their hearts.

The undying glory of Greece consists in having introduced between the abstract, infinite and undeterminate Spirit and the concrete, perishable, finite body a third element participating of both—the sweet, emotional, lovable,

purely-human and all-too-human Soul. With a few exceptions the whole of Greek art, literature and philosophy are the outcome of this discovery. The peculiar Greek "psyche" was unknown to the Hebrews and to early Egyptians. The Hebrews had the concept of "Neshoma," which however means "breath," "pneuma" and stands for spirit. It is the breath which God inhaled in man when creating him. It is the individualised "pneuma agion," the Holy Ghost, who, by the way, was female and called "Rouah." The Holy Ghost originally was the feminine part of the Divine Androgyne and lost his or rather her sex only in the second century A. D. during the struggle of the Church against the Gnostics. The principle of vitality was located by the Hebrews in the blood. They also seem to have had an intuition about the subtle "astral" body. When Samuel appears to Saul, it is his "shadow," his "linga-sharira" which is evoked by the white Endora. An immortal soul is never mentioned in the Bible, and a first hint of it appears only in the second century B.C. in the Book II Maccabee. The same applies to the ancient Egyptians. Their "Ka" is the ethereal double of the dead, his "perisprit," but not his soul.¹

The question is much more complicated in India where endless systems flourished. The Sankhya recognised a kind of soul called "anthakarana"—a product of Buddhi (reason), "ahamkara" (self-assertion), Manas (heart), and the inner organs of senses. Sir Charles Eliot says: "It practically corresponds to what we call the soul, though totally distinct from Purusha or soul in the Sankhya sense." We venture to contend that this carrier of various psychological tendencies is rather the "linga sharira" under another aspect, the "astral body," the vehicle of Karma and not the soul-psyche. Now Purusha is Spirit, as opposed to Prakriti (everything expressible in forms of matter and motion). It corresponds to Atman. The Sankhya soul rather reminds the gnostic

¹ The nearest Egyptian ideograph for "soul" is usually translated as "heart." (Tiankoff: *The Heart in Egyptian Inscriptions.*)

soul of Basilides. Clement of Alexandria compared her to the horse of Troy, as containing endless armies of component elements. The Gnostics, as well as the animistic systems of India, recognised a polypsychic ego, thus paying the way to the Buddhist skandha theory. Modern psychology under the leadership of Jung with his doctrine of individual and collective subconsciousness makes a well-marked step to join hands with old Indian animistic conceptions.

Other Indian systems mention Jiva, which is rather vitality, or Kama-rupa, passion-body or form. The Pasupatas were Sivaites who believed in an individual soul—"pasu" and also in an ethereal body, bearer of Karma, called "pasa," limited by five envelopes. This soul however remains rather a Spirit temporally engrossed with corporeal impediments.

In the Taittiriya Upanishad the soul is a substance formed by five concentric layers; the outer envelop is crude material, then comes breath, spirit, consciousness and bliss.

Buddhism is an-atta, recognising no substratum underlying the phenomena of life. The expression "atman" is however often used and even "paratman," for instance in the Jataka-Mala. This is the rule, subject to exceptions. So the Sammitias believed in an individual soul. The Vasiputriya school believed in a true ego. Three worlds are mentioned in the Abhidharma (this refers also to the microcosmos)—the gross body, the ethereal body and the spiritual world. "Pudgala" referred to in the Sammyutta Nikaya as the "porter" of skandhas is rather a kind of transitory personality, like the "aham" of the Brahmins. The "gandarva"—one of the three elements forming new life with the father and mother is a somewhat obscure conception. Ālaya of the Yogaçara school is the "dwelling point."¹ It is Spirit, pure Consciousness. *The Maha-Paranirvana Sutra* recognises a True Ego (in Japanese *Shin Ga*) as a metaphysical entity identical to the Cosmic Truth, to Buddha.

¹ Something like the Logos was for Philo.

There was a distinct hesitation on all these matters in early Christian thought; the point is perhaps not yet quite clear. St. Paul was the first to proclaim the trinitary composition of man—body, soul, spirit.¹ Here his Hellenistic tendencies had the upper hand over his Hebrew atavism.

It was really a "trait de génie" of Greek intuitive thought to connect distant divinity—which roughly taken is conceived by humanity under two aspects, either as an anthropomorphised super-man with his passions sublimised, or as a cold, abstract principle—with the perishable world of phenomena by an intermediary element, divine and human "à la fois," which became the focus of human aspirations and the aim-object, of Celestial inspirations. The idea of "psyche" is the smile of Greece. Here divinity manifests itself through love and humanity exalts itself through virtue. The soul is the struggling ground between God and Nature. It is the anchor-ground of the Ideas,—the meeting field of "visibles" and "invisibles." It is the soul element which is responsible for the Greek craving for Beauty and their burst for Joy. C. A. F. Rhys Davids on the other hand speaks of "the absence of joy in the forward view" in Buddhism.²

Plato's philosophy is the voice of beauty-loving and life-enjoying Greece. For him "psyche" was the enduring, permanent element underlying the process of phenomena; permanent, but not eternal, because from the platonic viewpoint after all purifications of the soul were over, attained by a series of reincarnations, this soul, entirely dematerialised and freed from corporeal fetters became pure essence and met God face to face in the spiritual heaven. This meant becoming a Hypostatised Idea. A careful perusal of the somewhat obscure works of Jamblicus, Proclus, Por-

¹ First letter to the Thessalonians.

² T. Oltramare (*Histoire des Idées Théosophiques dans l'Inde*) accuses them of having such horror of external beauty, that it even transpires in their style. (p. 527.)

phyry and especially Sinesius seem to reveal the following picture of Greek esoteric eschatology: The deeds, desires and thoughts of a human being form a kind of ethereal garb round his soul (called the chariot in "Phaedre"). This "proton kinoun" is distinctly the Indian Karma. After death this vehicle driven by the law of "affinities" carries the soul to an almost identical envelope; here the soul incarnates in a new body, expiating the errors of its past existence through being compelled to live in a body, whose physiological and psychological dispositions are suitable for this redemption work. This is somewhat similar to the "avakranti" of the Mahayanists—a descent of the embryonic "vijñāna" in a womb congruous to its Karma.

Sinesius says: "The soul lives in its former ethereal body." This would mean that through our actions and thoughts in this life we spin and weave the soul-dress of our future existence. We undo the Karma of the past life and elaborate the one of the future.

Greek metempsychosis, though reposing on slightly arbitrary ground is more logical than Buddhist metasomatism. The hypothesis of a permanent substratum underlying individual life once admitted, the later developments are easily understood. It is much more difficult for a westerner to grasp what transmigrates from body to body if there is no ego, and still more incomprehensible how under those circumstances Buddha can identify himself, a Bodhisattva or any other sentient being with some one having existed many thousand times and many million years ago. It was certainly not himself if there is no self. This seems to be logic. What transmigrates under the Buddhist system is the Karma, the "character" of man, or as the Greeks would put it—his ethereal body pervaded with all his deeds and tendencies, his vehicle, his chariot.¹ But if through con-

¹ Prof. Otto Rosenberg (*Problemen du Buddhistischen Philosophie*) maintains that it is not the soul which migrates from body to body, but the same Dharma-complex, which reappears as a personality illusion.

stant repairs (purification, undoing of past karma in new incarnations) the wheels, then the springs, the shafts, the couch-box, the stuff of the seats, etc., of this carriage are changed, nothing will remain of the car after a certain lapse of time. If therefore an owner of such a real, material car, having belonged to a famous ancestor, would claim after, say, two hundred years that he still owns the car of his great-grand-father it would be a sheer play on words. What would remain would be the vague form of it with the remembrance, the idea of it, but certainly not the car. Is that what remains of men in the process of reincarnations? It seems to be so. The ideas of these cars (to keep up our comparison) are stored up like seeds in the general store-house of the *Ālaya*, or say, Cosmic Consciousness; when all the component parts of these individual cars are worn out, the idea of them remains eternally in the stream of the Universal Mind.

The introduction of this intermediary element of "psyche," as distinct from spirit and from the material and ethereal bodies, was a prop for the development of ethics in Greece and was instrumental in creating an uncomparable art. If the doctrine of reincarnation came from the East, which is highly probable, the Greeks have rationalised it—which is a characteristic feature of Hellenistic culture; they have at the same time imbued it with a deeply emotional and intensely poetical spirit. The "psyche" became not only the justification of virtue, but also the instigator of beauty.

So we have seen that Platonism in its cosmo-conception is akin to idealistic Buddhism (*Vijñāna-vāda*) and accepts also, with slight modifications, the Hindu doctrine of reincarnation. There is a third and very important factor in common both to Oriental and Greek thought: it is the conception of Wisdom, of Knowledge.

We know that Socrates identified wisdom with virtue. Professor Paul Oltramare is right in saying: "For Buddhism just as for all Socratic schools one is unable of virtue

if one has no knowledge." We also know that this wisdom could only be attained by insight, by introspection, *gnoti sauton*. Just like every Zen Buddhist Socrates seeks the science of the good and self-possession. He strives toward an agreement, a harmony with himself. Socrates exerts himself in order to distinguish the general essence of things, the "*ti esti*." And he finds it in himself. "*Gnoti sauton*" means penetration into the depth of oneself, beyond the particular and transient in order to discover the identical and permanent. As Emile Boutroux puts it: "Socrates strives to free man through the knowledge of man." And silence must reign in the human heart, so that man may listen to the word of divinity. Plato follows in the footsteps of his master. For him also man liberates himself through wisdom. Knowledge is the path which leads man back to the lost Fatherland. Knowledge delivers: that means that if humanity is struggling in this valley of sorrows it is through ignorance—*avidyā*, or as Plato would work it: "For having forgotten." The oblivion of Plato is the ignorance of Buddha.

Now it is a remarkable thing that while nearly all esoterical teachings recognised reincarnation as an ethical justification of the shortcomings of Life, they nearly all in the domain of metaphysics opposed Knowledge to Life. Judaism is an individualistic, dualistic, and rationalistic religion, practically the opposite pole of Buddhist monism, idealism and universalism, but nevertheless the same primordial doctrine of an eternal hostility, an incompatibility between knowledge and life can be distinguished under the obscure symbols of the Bible. We live—which means we suffer because we are ignorant and as long as we are ignorant, true wisdom implies the cessation of the phenomenon called "life."

People are inclined to read the first chapters of Genesis without paying due notice to the deep metaphysical teaching hidden behind the symbol of the two trees in Paradise.

Right in the centre of the Garden were planted two trees—the tree of Wisdom and the tree of Life. While and because man was permitted to enjoy the fruits of the tree of Life (it means to live eternally) he had to abstain from eating the fruits of knowledge. To partake of both is the privilege of gods (Elohim). When Adam and Eva disobeyed the commandment of God, he chased them out of Paradise, “lest they put forth their hands and take also from the tree of Life and eat and live forever . . . and become one of us.” God puts a Cherubim with a drawn sword at the gate “. . . to keep them now (i.e., after they had tasted the fruit of knowledge) off the tree of Life.” Two metaphysical principles are expressed here. The first is that God is the identity of Being and Thought, or of Life and Knowledge as it is put in the Bible. The second is that human beings have to choose between life and knowledge. Man lost his bliss and immortality (Paradise) because he partook of the fruit of Wisdom. He became mortal because he knew. Knowledge destroys life. Consciousness is the flame which burns and consumes the oil of vitality in the lamp of existence. Not only do we “burn away our works in the fire of knowledge,” to use an expression of Ananda Coomaraswami, but we consume in “gnosis” the very principle of “bios.”

As the ambition of every Buddhist is to put a stop to the “samsara,” to be delivered from life which is sorrow (dukkha), he must strive to attain true knowledge. And the object of knowledge for Buddha, just as for Plato, was the permanent, unchanging being, while the plurality of transient phenomena were only the subject of “opinion.” What Plato calls “opinion,” opposing it to knowledge, Indians call “illusion,” opposing it to “Ultimate Truth.”

The same voice reaches us, coming from the luxuriant Indian jungles, from the barren Syrian desert and from the smiling hill of the Museion, proclaiming the same metaphysical truth, enunciating the same principle underlying the mystery of life: Phenomenal existence is the fruit of

ignorance; this is tantamount to saying that it really "is" not. It appears, it is a dream, from which knowledge awakens us. As Gaudapada says in his hymn:

"It is in the beginningless illusion of the world

"That the soul indeed sleeps; when it awakes

"Then there awakes in it the eternal. . . ."

That is why Śākya Muni is called the Buddha, which means the Awakened One.¹ The Neo-Platonists used the same term for their Bodhisattvas, for their intermediaries between the Unknown and humanity, calling these entities "egregoroi," i.e., the waking ones. That meant not only that they had a constant eye upon us, that they were vigilant, but it emphasised their position in contradistinction to the human soul, which was not awake, but sunken in the dream of life.

There is another fundamental Buddhist doctrine which reminds in a way the current of Platonic thought. It is the Chain of Causation called "pratitya samutpada." The phenomenal world is the result of beginningless causal series, necessary causes producing necessary effects, the series starting with nescience and finishing with death. The world is not an accumulation of independent things, but a chain of unseparable correlations. This theory, as Stecherbatsky has pointed out, resembles the modern law of co-ordination of point-moments (Funktionelle Abhaengigkeit). Now if we turn backwards (as it is done in the Dīgha Nikāya and by Burnouf in his *Introduction à l'histoire du Bouddhisme indien*) the wheel of causation from effects to causes, we discover first of all that death is caused by the fact of birth, and then at the end of the series of twelve "Nidanas" that nescience produces concepts (samskaras). This formula is quite Platonic. Plato teaches in "Phedon" that all things originate from their contraries, that the whole sensible world is nothing else than an interplay of opposing forces, originating one from the other, generating and succeeding one another. He proves in this way that life and death cannot

¹ In Russian "to wake" is "Buddhist."

be an exception to the general rule and must necessarily produce each other. Life is the cause of death and death must therefore also be the cause of a new life. Life and death are mere phases of one unbroken process. This is the same as the words of Krishna in the Bhagavad Gita:

“For to the born sure is death, to the dead sure is birth.” What distinguishes perhaps the Platonic conception of the cycle of existences from the early Buddhist view is that for Plato there was nothing mechanic, automatic (caused by the implacable law of karma) in this cycle. It was moved, fostered by a vital principle. It was not a vicious circle, but rather a spiral. Nothing like an electric wave objectifying itself when the corresponding receiver is struck. It was the very movement of manifested life, an “*élan vital*.” In this respect early Buddhism was nearer to modern science in its law of dependent generation (*pratitya samutpada*), reminding for instance of Heidenheim’s views on causation, while Platonism reminds us of the doctrines of modern creative evolution. (Bergson.)

Historians have often laid stress on various influences exercised on Plato by preceding philosophers, such as Socrates, Heraclites, Parmenides, Pythagoras and the school of Megara founded by Euclides, disciple of Socrates. It is usually admitted that during the early period of his activity Plato was rather under the influence of Socrates and to a certain extent of Heraclites, while during his last decade, when the “*Republic*,” “*Philebus*” and the “*Laws*” were written he was more inclined toward the mystic speculations of Pythagoras and the Eleatic doctrine of Unity. We find therefore in the early creation of the founder of the Academy more affinities with early Buddhist, nearly Heraclitean views on the world, reminding of a cinema—endless tornados of “*moments*,” while his last dialogues sound nearly Mahayana-like, when he contemplates the immovable and unalterable essence of Truth. The difference is that Plato’s thought is never formless or “*beingless*.” Like Descartes he thinks of

God in geometrical figures. And He alone "is"; His thoughts are self-existent (*auta kat' auta eide*). He is the sole cause of the mirage of "becoming things."

It has been claimed by some scholars that Pythagoras had either been in India or that he had studied Sankhya philosophy and Sir William Jones pointed out that Sankhya means "numbers." The monistic system of the Eleatics has been compared with the teachings of the Upanishads (Garbe: *The Philosophy of India*). Colebrook says the same about Heraclites. Interesting studies have been made on the question in how far Indian thought had influenced Greece, Egypt and Palestine by Lassen, Ueberweg, Arthur Lloyd, von Schroeder, Edmunds and many others; it is however difficult to come to definite conclusions. Two points anyhow are absolutely evident:

1. Over three hundred years before Christ Indian philosophy was known in the Near East. (King Asoka, for instance, sent missionaries to Syria, Egypt, Macedonia and Epirus).

2. There was constant trade going on between the eastern basin of the Mediterranean and India and Taprobone (Ceylon).

On the first point we might quote "entre autre" Arrien's *History of Alexander the Great*, recounting how Alexander was struck by the life and teaching of the Indian ascetics he met in Gandhara and Panjab and how he took a few of them along with the retreating army. They were called by the Greeks "gymnosophists." It is absolutely clear who those men were. Gymnosophist means "naked philosopher." We know that the naked sages of those days were the Jains. In many sutras Buddha recommended not to follow their example. These Jains settled down in Greek possessions and in Egypt. Some ruins have been lately discovered by an American Society of Archeologists near the Red Sea shore, which are thought to be settlements of those gymnosophists. It is perhaps an exaggeration to presume

that the Essenes, Therapeutae, Nazariens and Ebionites were Buddhists (v. the works of William King, Reitzenstein, Litzbarsky, etc.) and the little we know about them based on Philo and Josephus seems rather to indicate that they were Jewish sectarians, who while remaining faithful to the Law had been impressed by the merciful, pure and austere contemplative communism of early Buddhists or Jains and led the life of Bhikkhus, professing at the same time belief in the Old Testament.

We also know that Pyrrho of Elis had followed Alexander to India and that when he came back he founded his school of skepticism and relativism, which in its doctrines of "ataraxia" (imperturbability), "acatalepsia" (agnosticism) and "afasia" (non-committal silence) had a distinctly Indian flavour. As a matter of fact it was nearly exactly the doctrines of the Syadvadins also favoured by the Jains.

On the subject of constant commercial relations between the countries of the Near East and India it is well known that both Greek dynasties, the Seleucides and the Ptolemaeans communicated with India. So Selenius of Antioch sends Megasthenes to the court of Patna, while Ptolemy Evergetus despatches Daimachus and Dionysius Caludus Ptolemy (the geographer) gives detailed descriptions of India in his Geography, based on reports from merchants who often visited that country. Most interesting is the story of a merchant Eudoxe, related by Strabon. He travelled constantly between the Red Sea ports of Egypt and India. He once brought along from India a piece of carved wood representing the head of a horse. It proved to be the prow of a boat. Some time later he learned that such boats were used by natives from Cyrenaica, in the gulf of Gades. This opened his eyes on the possibility of reaching India by travelling round Africa. He discovered that North-West Africa was also busily trading with India. He started on a journey round Africa, from Alexandria, with a ship full of goods, young slaves, musicians, physicians and artisans, but

the ship was wrecked and stranded somewhere on the west coast of Africa.

To make the story short, we know from the same Strabon that Ptolemy Philadelphus dug a canal between the Nile and the Red Sea to facilitate communication with India, Ethiopia and Arabia and that about twenty ships a year plied between the Red Sea ports and India.

But there is a canonical book called *Liber Sapientiae Salomonis* (The Book of Wisdom) probably composed in Alexandria some 100 years B. C. which is a typical example of Indo-Hellenico-Hebraic syncretism. This beautiful simile-pearl has been set in the austere mounting of the Old Testament by sheer misunderstanding. Side by side it reproduces dreams of Plato, metaphysical speculations of the Upanishads and ascetic doctrines of Jewish sectarians (Essenes, Therapeutae). You can find in this book reflected like in a mirror Plato's Soul of the World and his belief in the body being the prison of the "psyche," the Indian theory of an immanent divinity comprising the Universe in its bosom, and the Indian idea of the final absorption of phenomena in the Absolute, the Essenian condemnation of marriage (just think of a Jewish sacred book condemning procreation) and the Oriental belief in transmigration. Still more wonderful, this book is like an anticipation of the Prajnaparamita or Sakti doctrine of knowledge, all things resting in the bosom of Sophis (Wisdom) before creation. The Book of Wisdom is a testimony of the spirit which was alive in the eastern part of the Mediterranean in the years of 150 B.C. to 150 A.D.

To sum up our views on the mutual influence of Indian and Greek thought, we would like to take the middle course between people who deny all intimate connection between Buddhism and Christianity, between Hellenism and Hinduism and those who in recent times were ready to consider the teachings of Christ as inspired by Gautama the Buddha, or to look upon Mahayana as on a disguised Christian religion. The truth seems to be the following: 1. Some

500 years B.C. a mighty spiritual wave swept over the civilised world of those days, carrying humanity forward toward lofty ideals. They were the days of Laotze, Confucius, Buddha, the last Zoroaster and Pythagoras. They certainly appeared independently one from the other and nearly simultaneously. The roots of their respective doctrines were deeply anchored in the cultural antecedents of their countries.. 2. After this powerful impulse had been given to humanity by Unknown Spiritual Forces an interlude of half a millennium followed, up to the days of Christ. There is no doubt that during this "entre-acte" the spiritual energies thus generated did not remain secluded in hermetically closed vases, but intermingled. There were no railways and no telegraph in those days, but to maintain that silk could travel from China to Phoenicia along the famous "silk road" and precious stones and aromatics from India reach Egypt, but that ideas had to remain at home like punished school boys is really too naive to be taken seriously.

With respect to Buddhism and Christianity the following seems to have happened:

During the first 500 years succeeding the death of Buddha, ideas travelled in a western direction (*Ex Oriente Lux*), following so to say the line of retreat of Alexander's army. (Asoka's missions etc.) That was the period of flow. Indian philosophy penetrates into Persia, Greece and Egypt. Traces of this peaceful invasion are easily discovered: 1. In Greek philosophy, especially in the Eleatic and Megerian schools, in Pyrrhonism, and to a certain extent in Stoicism. 2. In the Jewish ascetic sects of the Essenes, Therapeutae and even in Ebionism. 3. In the Egyptian syncretism, which gave birth first to Oriental tendencies in Jewish philosophy (Philo, Aristobules), then to Neo-Platonism and to Gnosticism. Then followed the period of ebb. This back-movement was prompted by the tremendous spiritual impetus given by Christianity. Arians, Nestorians, Manichaeans penetrate into Asia and settle down as far as China. Traces of their

influences are to be found in Mahayana in Tibetan Lamaism and perhaps in some sects of "Eastern Buddhism" (Shingon?).¹ The roots of Mahayana are however sunk into early Buddhism. All the germs are to be found in Hinayana, this beautiful Oriental plant was just watered by Western theistic ideas. Madhyamika relativism cleared the ground. There was really no breach of continuity between early and developed Buddhism. Already the edicts of king Asoka are a transition to Mahayana, in so far as they do not promise deliverance from Samsara for a good life, but well-being in a world beyond. Nirvana is never mentioned; there is rather an "avant-gout" of Amida's Western Paradise.

Asoka was a Mahayanist living one hundred years before the Pali Canon was compiled. All this is quite natural if we take the view that with the exception of a few materialistic schools (among the eighteen schools) early Buddhism was not atheistic, but rather non-theistic and its broad and deep teaching of Dharms and Nirvana left a wide field open for the future identification of Dharmadhatu and Nirvana in a splendid, unsurpassed soaring of transcendental idealism.

Now coming back closer to our subject, we admit the difficulty of comparing the teachings of the man who revealed to humanity the sphere of the Transcendent and who gratified it with an undying, emotional, identity preserving psyche, with the teachings of Him-who-has-thus-attained, whose goal and summum bonus was Nirvana, the deliverance of the very desire to "be," who taught the voidness of self and the non-egoism of all and everything. What has to be borne in mind is that Man occupies a prominent position in Plato's philosophy Melamed in his "Buddha and Spinoza" goes so far as to say: "It is man who creates the world.... Plato's world is born in man's mind." Though later Buddhism might have subscribed to this theory (for instance Hsiuan-Tsang), Hindu mystic thought is certainly not

¹ In all these cases the influence exercised seemed to have been more external, formal than internal.

anthropocentric, man being just a floating aggregate of elements conditioned and unconditioned and of carriers of point-moments. (Dharmas in the definition of Otto Rosenberg).

And still in spite of all this, we venture to maintain that should Śākyamuni have met Plato—though disagreeing on many points—they would have easily found a common language to speak. Like Kaṣyapa, Plato certainly would have responded with a smile to the simple and graceful movement of Buddha picking a flower and holding it up. If he did not believe that every flower-petal contained innumerable Buddha-lands like particles of dust, he knew that the grace and fragrance of the flower was symbolising the only justification of Creation, Goodness and Beauty.

Sitting in the mango-grove of Anupiya or in the deer-park of Benares, or walking on the green hill of the Nymphs, they would have looked down on this ephemeral world of sorrows—dream of unknown Mind—united in the common desire to escape from it. “Be delivered from it” would suggest the Tathagata—“and merge in the realm of Nothingness.” “No” would insinuate the Academician “but regain the cherished Fatherland of bliss and harmony.” Both, anyhow would strive for salvation of humanity, because endless, incommensurable love and pity consumed their hearts and prompted their actions.

In the course of their long and passionate discussion they would have disagreed, as we have seen already, on the doctrine of Sakkhaya-ditthi,—the delusion of self, as opposed to the soul theory of Plato. The latter could not agree neither to condemn as one of the ten fetters the desire of existence in a spiritual plane (called Apuraga), because for him the goal of man is to rise to the sphere of Ideas, to become a hypostised Idea. A lively and most interesting discussion would have issued on Buddha’s prohibition of metaphysical speculations (Ditthi). Plato could not possibly sympathise with the idea, that speculation is one of the

"deadly taints," because in his mind mental speculations alone helped us to find the general essence of things. Like Socrates he believed that moral error was mainly the outcome of bad definition. He was very Greek in this respect. Intellectual desires for him were by no means as pernicious as sensual appetites. He would certainly not have subscribed to the following sentence of the Majjhima Nikaya: "They are speculators. Some say the world is eternal, others it is not eternal and so on.... They were unable to escape from the Evil One."

The "Prima Causa" would also have been a point of argument. Buddha stated that Samsara had its beginning in eternity and that it was impossible to discover a first cause. Plato maintained that the Universe was the product of thoughts of a Universal Mind. He called this Mind "Theos" and He was the Cause of all things.

Now on the question of Government the two great Teachers would also hold different views. While the Greek aristocrat dreamed of an ideal order of things in the world—the establishment of a Kingdom of Heaven on earth, where justice and wisdom reigning hand in hand would secure the temporal happiness of mankind, an ideal state ruled by Sages—the Indian Kshatriya, like Christ, considered that the Kingdom of God is in the hearts of men. As Ananda Coomaraswamy puts it: "Nothing could have been further from Buddha's thoughts than the redress of social injustice, nor could any more inappropriate title be devised for him than that of democrat or social reformer." Buddha's ethics were individualistic and he was unconcerned in the external order of things. He was a psychologist more than anything else while Plato was a metaphysician and a poet.

The delicate question of love—this great agent of human activity, the very producer and prompter of life—would have found them divided. It is not easy for a Westerner to come to a clear understanding on the different shades of Indian love—*kama*, *bhakti*, *maitri*, *karunā*, *bodhi-citta*,

sineha, though it is obvious that kama means rather sexual love, bhakti adoration, maitri benevolence and karunā compassion. None of these expressions correspond however to the Greek "agape" or "eros." Love for Buddha is the infinite compassion for all sentient beings tied to the wheel of Sam-sara and the overwhelming desire to save them, to liberate them even at the cost of one's own perishable existence, nay, even at the price of one's own salvation and eternal Rest. Buddha's love resembles Dostoyevsky's love, which is a "love of compassion" and not a love of desire. In the Dhammapada it is expressed in the following way:

"From love cometh sorrow, from love cometh fear;
Whosoever is free from love for him there is no
sorrow...."

And there are the words of an Indian song:

"Beloved, had I known that love brings pain
I must have proclaimed with beat of drum, that
none should love."

Eros, the son of Poros (abundance) and Penia (poverty) for Plato is the stimulant of Goodness and Beauty. It is the spiritual tonic. Even individual love is a school for the desire of things unperishable. Love is the desire of possessing Beauty in eternity. Even corporeal beauty is a reflexion of the pure beauty unmixed with earthly defilements. Beauty is virtue and the man contemplating and nurturing beauty and virtue is the friend of God, he is eternal. Plato is the singer of the noble madness of love, kindled through the vision of Beauty.

Most beautiful pages have been written in Buddhist literature on love (for instance in the *Itivuttaka* where all merits are compared with stars and love alone with the moon), but this love is more a cosmic principle, than an individual sentiment. Indian love unite particulars with the macrocosm, while Greek love is the connecting link between microcosm.

It has already been pointed out somewhere that Buddha

and Plato had both misogynistic tendencies. Practically all great moral leaders were "gynophobes" to a certain extent, in so far as women for them were the symbol of unchastity or lust. This is also the common point in Buddha and Plato. Now the Exalted One is anxious moreover to put an end to the turning of the wheel of life. Plato divides men in fertile in body and fertile in mind. Both strive for immortality. The first love women with the hope of engendering children and perpetuating their name, the latter are attracted by young boys enamoured with philosophy and hope to breed in their hearts ideas of virtue and beauty.

A last word ought to be said about the method used by Buddha and Plato in their teachings. In both cases it is the dialectic method of arguments. "Gautama puts himself," says Coomaraswamy, "as far as possible in the mental position of the questioner. He attacks none of his cherished convictions. He accepts as the starting point of his own exposition the desirability of the act or condition prized by his opponent. Then he puts a higher meaning into the words.... and he gradually leads his opponent up to his conclusion."

Now this is quite the method employed by Plato. This is what the Greeks called the "maieutic." The teacher, acting as midwife, only assists the disciple in delivering himself of the Truth. The same Indian scholar reproaches however Buddha that in the Sutras we do not really hear both sides of the case, and Professor Oldenburg maintains that those who argue with Buddha are only to say "yes" and to be ultimately converted. This is not quite the case with Plato. He makes his disciples and opponents deliver most elaborate, sophisticated speeches, which Socrates then gradually refutes with his arguments. When Lysias talks in "Phedon" or Agathon in the "Banquet," you feel nearly convinced by their specious arguments; you just manage to refrain from pledging yourself, foretasting the decisive conclusion of Socrates.

Comparing the teachings of Buddha and Plato we have naturally to bear in mind that on many points the angle of view of the Small Vehicle is different from Mahayana Buddhism. In a way it may be said that Hinayana's aim is Voidness and Mahayana's Light. And in this respect Platonism is nearer to Developed Buddhism, because its goal is in no way annihilation of phenomena (the resting of dharmas), but transfiguration of them until they are dissolved in the Universal Light.

We have on the other hand pointed out that there is also a notable difference between the immanence theory of early Platonism and the transcendental and unitarian philosophy of the last creations of Plato. We therefore take Buddhism and Platonism as organic "wholes," as living streams of consciousness, judging them by their fruits. A man today in his "Weltanschauung" and in his relation to Actuality is Buddhist or Platonist without knowing the difference between the Pali Canon and the texts of Nepalese Buddhism, or distinguishing between the ideology of "Phaedre" or of the "Laws." Both systems have developed into purely idealistic cosmo-conceptions, where the sensible world has just the value, the significance which corresponds to the degree of enlightenment of the observer. For the liberated bhikkhu or the purified mystic the finite vanishes equally in the infinite.

The main point and final touch of both Buddhism and Platonism seems to us to be that this empirical world is just a glamour, a spell of an Unknown and Unknowable Magician, which can, which must be conjured with the magical wand, the vajra-hammer of knowledge.

We would therefore venture to assert that there is no irreconcilable divergence between the esoteric teachings of the Upanishads, probably the forefathers of both Buddhism and Platonism—where the phenomenal world was after all only a product of Maya-illusion and where the Self, the Atman, was by no means a personal, individual ego but

ultimately identical with the True Being—and the doctrines of Buddha and Plato.

While the founder of Greek idealism invited his disciples to cast off the tainted garbs of their bodies and merge unfettered in the Realm of the Infinite Goodness and Beauty, the Merciful One taught to his followers that life was sorrow caused by ignorance and that ignorance was maintained by attachment; he strove therefore to dispel the conceit of the "I" and the "Mine," in order to liberate mankind from the bonds of the transient and sorrowful and open wide before them the gates of Eternity.

L. DE HOYER.

ZEN BUDDHISM AND THE JAPANESE LOVE OF NATURE¹

PART ONE

1

The Japanese love of nature, I often think, owes much to the presence of Mt. Fuji in the middle part of the main island of Japan. Whenever I pass by the foot of the mountain as a passenger on the Tōkaidō line, I never fail to have a good view of it if the weather permits and admire its beautiful formation, always covered with spotless snow and "rising skywards like a white upturned folding-fan," as was once described by a poet² of the Tokugawa period. The feeling it awakens does not seem to be all æsthetic in the line of the artistically beautiful. There is something about it spiritually pure and enhancing.

One³ of the earlier poets of Japan who sang of Mt. Fuji has this:

"To the beach of Tago
I come; and, behold,
In pure whiteness enveloped
There rises Mt. Fuji—
Snowing it seems above us!"

Saigyō's poem has a mystical vein which was quoted in my essay on "Zen and Japanese Culture":

"The wind-blown
Smoke of Mt. Fuji
Vanishing far away!
Who knows the destiny
Of my thought wafting with it?"

¹ Based on the lectures delivered at the Oriental Culture Summer School, 1935.

² Ishikawa Jōzan (1583-1672).

³ Yamabe-no-Akahito in the *Mannyōshū*.

In Saigyō's day, in the twelfth century, Fuji must still have been a live volcano, at least emitting smoke now and then. Such a sight is always inspiring. To see a solitary drifting cloud over a high peak carries one's thought away from earthly affairs.

It was not the poets alone who were impressed with Fuji; even a warrior had a feeling for it expressing himself thus:

"Each time I see Fuji
It appears differently,
And I feel I am viewing it
Ever for the first time."

"How shall I describe Fuji
To those who have not yet seen it?
It is never seen twice alike,
And I know no one way
Of describing the sight."

The singer is Date Masamune, one of the best renowned generals, at the time of Hideyoshi and Iyeyasu. He was a dauntless fighter winning many fierce battles in which he personally took part. He was made the first feudal lord of the district of Sendai, which is in the north-eastern section of Japan. Who would imagine such an active soldier in the warlike days of the sixteenth and the seventeenth century finding room in his brain to appreciate nature and write poems on it? But such was actually the fact, in which we recognise how innate the love of nature is in the Japanese heart. Even Hideyoshi who rose from a farmer's family—in his days a class badly downtrodden and hopelessly ignorant—composed poems and was patron of the arts. His time is known as the Momoyama period in the history of Japanese art.

Fuji is now thoroughly identified with Japan. Whenever Japan is talked or written about, Fuji inevitably is mentioned. Justifiably so, because even the Land of the Rising Sun would surely lose much of her beauty if the

sacred mountain were erased off the map. The mountain must be actually seen in order to be impressed by it. Pictures and photographs, however artistically depicted, cannot do justice to the real view. As Masamune sings, it is never the same, it is ever changing in its features, as it is affected by atmospheric conditions, and also as it is viewed topographically from different angles and at different distances. To those who have never seen it, even Hiroshige fails to convey the real artistic value of the mountain, of which another poet sings, though from a different point of view from that of Masamune:

"In fair weather,
In cloudy weather,
Beautiful indeed
And never changing—
This peak of Fuji!"

In these prosaic days of ours, there is a craze among the young men of Japan for climbing high mountains just for the sake of climbing; and they call this "conquering the mountains." What a desecration! This is a fashion no doubt imported from the West along with many others not always worth while learning. The idea of the so-called "conquest of nature" comes from Hellenism, I imagine, in which the earth is made to be man's servant, and the winds and the sea are to obey him. Hebraism concurs with this view, too. In the East however this idea of subjecting nature to the commands or service of man according to his selfish desires has never been cherished. For nature to us has never been uncharitable, it is not a kind of enemy to be brought under man's power. We of the Orient have never conceived nature in the form of an opposing power. On the contrary, nature has been our constant friend and companion who is to be absolutely trusted in spite of the frequent earthquakes assailing this land of ours. The idea of conquest is abhorrent. If we succeed in climbing a high mountain, why not say, "We have made a good friend of it"? To look

around for objects to conquer is not the Oriental attitude towards nature.

Yes, we climb Fuji, too, but the purpose is not to "conquer" it but to be impressed with its beauty, grandeur, and aloofness; it is also to worship a sublime morning sun rising gorgeously from behind the multicoloured clouds. This is not necessarily an act of sun-worship though there is nothing spiritually degrading in it. The sun is the great benefactor of all life on earth, and it is only proper for us human beings to approach a benefactor of any kind animate or inanimate with a deep feeling of gratitude and appreciation; for this feeling is granted to us only, the lower animals seem to be wanting in this delicate sentiment. Nowadays most high mountains of some popular interest in Japan are provided with a system of cable climbing, and the summit is easily reached. The materialistic utilitarianism of modern life demands all such contrivances, and perhaps there is no escape from them; for I myself often resort to them, for instance, when I go up to Hiei in Kyoto. Nevertheless my feeling revolts. The sight of the track lighted up by electricity at night reflects the modern spirit of sordid gain and pleasure-hunting. That Mt. Hiei in the northeast of the ancient capital of Japan, which Dengyō Daishi first consecrated with his Tendai monastery and other institutions of his order is to be so commercially ruthlessly treated, is no doubt a cause of grief for many a pious-hearted countryman. In the worshipful attitude towards nature there is a highly religious feeling which I should like to see preserved even in these days of science and economy.

2

If we want to see how much in love with nature the Japanese are, in spite of their modern assertion of the conquest-idea, let them build a study or rather a meditation room somewhere in the mountain woods. It is not much of a building so far as the notion of it goes in the Western manner

of measurement, for it will be no more than a four-and-half mat or six mat room (about ten or fifteen feet square). It is thatched with straw, it stands probably under a huge pine tree and protected by its outstretching branches. When viewed from a distance, the hut forms an insignificant part of the landscape, but it is seen as incorporated in it. It is by no means obtrusive, it belongs somehow to the general scheme of the view. As the master sits in it—where there are no cumbrous pieces of furniture, except perhaps just a hanging vase somewhere against one of the posts—as in this simple room the master sits, he finds that it is in no special way separated from the surroundings, from the general outside objects of nature encircling the hut. Among other plants a cluster of plantain-trees is growing near one of the oddly shaped windows; some of their broad leaves are irregularly torn by a recent storm, and how they look like a monk's worn-out robe all in tatters! And for this reason they appear more suggestive of the Zen poems of Kanzan. It is not only the formation of these leaves which are poetic, but the way they—in fact all plants—grow out of the earth that makes the observer feel that he too is living the life they are living. The floor of the meditation-room is not too far raised from the ground, just enough to keep the occupant from dampness and yet to feel the common source from which all life shoots forth.

A hut so constructed is an integral part of nature and the one who sits here is one of its objects like others. He is in no way different from the birds singing, the insects buzzing, the leaves swaying, and the waters murmuring—even from Mt. Fuji looming up on the other side of the bay. Here is a complete merging of nature and man and his work, illustrated in a practical manner. As I speak of Fuji again, I am reminded of a poem by Ōta Dōkwan, general of the fifteenth century. When he was asked by the Emperor Gotsuchimikado as to his residence, the general answered in verse:

“My hut is on the beach
Lined with pine-trees,
And the high peak of Fuji
Looms up above the eaves.”

The emperor living in Kyoto never saw the mountain in actuality, hence the poet-soldier's special reference to it. And is it not interesting to notice here the way he describes his residence as a hut (*ihori* or *iho* in Japanese)? Being the warrior-general who first established his headquarters at the present site of Tokyo before Iyeyasu had his grand castle and residence, Ōta Dōkwan's must have been of no mean magnitude. Yet he describes it as an *ihori*, by which we generally understand an humble straw-thatched cottage occupied by a recluse. His poetical, nature-loving spirit revolted against anything highly savouring of human artificiality. His “hut” naturally fits in with a stretch of the pine-trees, the wave-washed beach, and the snow-crowned Fuji as has already been referred to. In this respect Dōkwan truly reflects the Japanese character whose predominant note is the love of nature.

A grandly-constructed building is too obtrusive an object to keep company with the surrounding objects of nature. From the practical point of view it highly serves its purpose, but there is no poetry in it. Any artificial construction with its object too prominently outstanding detracts much from its artistic value. It is only when it is in ruins and no more serves its original outspoken purpose that it is transformed into an object of nature and appreciated as such, though in this appreciation there is much that has to do with the historical signification of the ruins themselves.

3

Ōta Dōkwan the poet-general was fortunate to enjoy the mountain in white snow against the foaming waves of the blue ocean; but the hearts of the host and the hostess of the

dilapidated Ugetsu hut were torn between the moon and the autumnal rain drops, they were greatly puzzled and did not know what to do. Yet in this not knowing what to do with the hut—this time a really humble one—we recognise as much poetry as in the case of Dōkwan, perhaps more of it. The Japanese love of nature is graphically depicted here. The story in short runs as follows:

Saigyō, the wandering monk-poet of the early Kamakura period, came one evening to a solitary house and asked for a night's lodging. An old couple was living there, and the house looked quite dilapidated. The old man refused to respond to the monk's request on the ground that the accommodations were not good enough for him; while his wife seeing the traveller to be a Buddhist monk wished to give him a lodging. But the fact remained the same: the hut was in no proper condition to entertain a stranger. The reason was this: The old lady loved the moonlight so much that the leaking roof was left unrepaired according to her desire; but the old gentleman loved to listen to the rain drops beating against the roof, which would not take place, however, if the roof were left out of repair as it now was. Is the hut to be roofless for the moon? Or is it to be put in order for the rain? The autumn is already here. The finest moon season is approaching, and at the same time the autumnal showers are so enjoyable when one sits quietly listening to them. As long as this problem was not decided, it would be highly inhospitable on the part of the host and the hostess to take any stranger into their house, they thought.

“Our humble hut—

Is it to be thatched, or not to be thatched?”

Saigyō exclaimed: “Here is a good poem already half composed!” “If you understand poetry,” said the old couple, “complete the stanza, and we will give you a lodging, whatever it may be.” Saigyō immediately responded:

“Is the moonlight to leak?
 Are the showers to patter?
 Our thoughts are divided,
 And this humble hut—
 To be thatched, or not to be thatched?”

The monk-poet was now invited in. As the night advanced, the moon grew brighter illuminating the far-away fields and mountains and shedding its light even inside the hut. But, listen, showers are coming! Trees are rustling! No, it is the dead leaves that are beating against the house, sounding like the rain drops. A wind is up, but the sky is clear as ever. It is a shower of falling leaves in the moonlight.

“When the dead leaves are falling thick,
 As I sit quietly at night in my room,
 Difficult it is to judge
 Whether it is showering,
 Or whether it isn't showering.”¹

From the practical point of view rain is an inconvenient thing, but in Japanese literature and also in Chinese poetry so much reference is made to rain—especially to a gentle rain such as we have in Japan—as whispering to us the inner secrets of Reality.

Dōgen was the founder of the Sōtō branch of Zen Buddhism in Japan. Among other poems the following is the most celebrated of his, worth while quoting in this connection:

“How we go like clouds drifting through births and deaths!
 The path of ignorance and the path of enlightenment—we walk dreaming!
 There's one thing only still in my memory even after waking—
 The sound of a rainfall to which I listened one night while at my Fukakusa retreat!”

¹ By Minamoto-no-Yorizane.

Thoreau in his *Walden* gives an inkling of what is sometimes designated as cosmic consciousness or cosmic feeling which he cherished as he listened to a rainfall: "I have never felt lonesome, or in the least oppressed by a sense of solitude, but once, and that was a few weeks after I came to the woods, when, for an hour, I doubted if the near neighborhood of man was not essential to a serene and healthy life. To be alone was something unpleasant. But I was at the same time conscious of a slight insanity in my mood, and seemed to foresee my recovery. In the midst of a gentle rain while these thoughts prevailed, I was suddenly sensible of such sweet and beneficent society in Nature, in the very pattering of the drops, and in every sound and sight around my house, an infinite and unaccountable friendliness all at once like an atmosphere sustaining me, as made the fancied advantages of human neighborhood insignificant, and I have never thought of them since. Every little pine needle expanded and swelled with sympathy and befriended me. I was so distinctly made aware of the presence of something kindred to me, even in scenes which we are accustomed to call wild and dreary, and also that the nearest of blood to me and humanest was not a person nor a villager, that I thought no place could ever be strange to me again."

4

Let us note here *en passant* how Oriental thoughts and feelings filtered into the American mind in the nineteenth century. The Transcendental movement started by the poets and philosophers of Concord is still continuing its work all over America. While the commercial and industrial expansion of America in the Far East is a significant event of the twentieth century, we must acknowledge at the same time that the Orient is contributing its quota to the intellectual wealth of the West—by which meaning America as well as Europe. Emerson wrote in 1844 in response to Carlyle's chiding of his other-worldliness in these remarkable terms:

"You sometimes charge me with I know not what sky-blue, sky-void idealism. As far as it is a partiality, I fear I may be more deeply infected than you think me. I have very joyful dreams which I cannot bring to paper, much less to any approach to practice, and I blame myself not at all for my reveries, but that they have not yet got possession of my house and barn.... I only worship Eternal Buddha in the retirements and intermissions of Brahma."

Emerson's allusion to "sky-void idealism" is interesting. Apparently he means the Buddhist theory of *Śūnyatā* (emptiness or void). Although it is doubted how deeply he entered into the spirit of this theory which is the basic principle of the Buddhist thought and from which Zen starts on its mystic appreciation of nature, it is really wonderful to see the American mind as represented by the exponents of Transcendentalism even trying to probe into the abysmal darkness of the Oriental fantasy. I am now beginning to understand the meaning of the deep impressions which were made upon me while reading Emerson in my college days. I was not then studying the American philosopher but digging down into the recesses of my own thought which had been there ever since the awakening of Oriental consciousness. That was the reason why I had felt so familiar with him—I was indeed making acquaintance with myself then. The same can be said of Thoreau. Who would not recognise his poetic affinity with Saigyō or Bashō, and his perhaps unconscious indebtedness to the Oriental mode of feeling towards nature?

To finish this part of my lecture, let me introduce to you a Zen master whose remark on rain is well-known among the followers of Zen. It was raining one day, and Kyōsei the master said to a monk: "What is the sound outside the gate?" The monk answered: "The pattering of rain drops, master." This was an honest answer, and the master knew it from the first. His verdict, however, was: "All beings are confused in mind, they are pursuing outside objects

always, not knowing where to find the real self." This is a hard hit. If the outside pattering is not to be called rain, what is it? what does it mean to pursue the outside objects, and to be confused in the notion of ego? Secchō comments:

"An empty hall, and the sound of a pattering rain!

Indeed, an unanswerable question even for an accomplished master!"

The American Transcendentalists' attitude towards nature has no doubt a great mystical note, but the Zen masters go far beyond it and are really incomprehensible. But we will drop the rain for a while, for it is now time to see into the teaching of Zen.

PART TWO

1

To understand the cultural life of the Japanese people in all its different aspects, including their intense love of nature which we have seen just now, it is essential to delve into the secrets of Zen Buddhism. Without some knowledge of these the Japanese character is found difficult to appreciate. This does not of course mean that Zen is everything in the moulding of the character and culture of the Far Eastern people; but what I mean is that when Zen is grasped we can with some degree of ease get into the depths of their spiritual life with all its varied expressions.

This fact is recognised either consciously or unconsciously by scholars and by men of the street. The former recognise it in an analytical and critical manner worthy of their profession; whereas the latter appreciate it by actually living it, in the delight they feel in listening to tales and traditions traceable somehow to the teaching of Zen Buddhism.

That Zen has had a great deal to do in the building up of Japanese character and culture, is also strongly pointed out by foreign writers on Japan—among whom we may

mention the following. The late Sir Charles Eliot who most unfortunately passed away without personally revising his valuable book on *Japanese Buddhism* (p. 396) writes: "Zen has been a great power in the artistic, intellectual, and even the political life of the Far East. To a certain extent it has moulded the Japanese character; but it is also the expression of that character. No other form of Buddhism is so thoroughly Japanese." The one significant point in this remark by Sir Charles Eliot is that Zen is the expression of the Japanese character. Historically, Zen started in China about one thousand and five hundred years ago, and it was not until the latter part of the Sung dynasty (961-1280), i.e. in the earlier parts of the thirteenth century, that Zen was brought to Japan. Thus the history of Zen in Japan is far younger than that in China, but it was so adapted to the character of the Japanese people, especially in its moral and æsthetic aspects, that it has penetrated far more deeply and widely into the Japanese life than into the Chinese. Hence we see that the statement made by the author of *Japanese Buddhism* is not at all an exaggeration.

Sir George B. Sansom, another capable English writer on Japan, makes the following observation on Zen in his *Japan, A Short Cultural History of Japan* (p. 329): "The influence of this school (i.e. Zen Buddhism) upon Japan has been so subtle and pervading that it has become the essence of her finest culture. To follow its ramifications in thought and sentiment, in art, letters, and behaviour, would be to write exhaustively the most difficult and the most fascinating chapter of her spiritual history...." While I may have occasion later to criticise this writer's view on the Japanese love of nature, the point he makes here is quite accurate, and I am in full agreement with him.

What are the characteristic features of Zen as distinguished from the other forms of Buddhism? It will be necessary to know them before we proceed to see the relationship between Zen and the Japanese love of nature.

Naturally, it is outside our scope of study here to enter in detail into what really and essentially constitutes Zen; for it is not only a deep subject but a very complex one, and its treatment will involve much time and labour allotted us at this meeting. Suffice it to make the following general statements concerning the teaching and discipline of Zen, which will give us enough knowledge to see into the character of the Japanese love of nature.

The general statements will then be made about the following four aspects of Zen; Religious, moral, æsthetic, and epistemological.

2

In the first place, Zen is not a mere ascetic discipline. When we see a monk living in an humble hut and sustaining himself on rice and pickles and potatoes, we may imagine him to be a world-flying recluse, whose principle of life is self-abnegation. True, there is a certain side in his life tending to this, as Zen teaches a form of detachment and self-control. But if we imagine there is nothing more in Zen, we entertain a very superficial view of it. The Zen insights go far deeper into the source of life, where Zen is truly religious. By this I mean Zen is in close touch with Reality; indeed Zen takes hold of it and lives it, and this is what constitutes the religious nature of Zen.

Those who are acquainted only with the Christian or some Indian Bhakti forms of religion may wonder where really is in Zen that which corresponds to their notion of God and their pious attitude towards him; Reality sounds to them too conceptual and philosophical and not enough devotional. In fact, Buddhism uses quite frequently more abstract terms than Reality, for instance, suchness or thusness (*tathatā*), emptiness or void (*śūnyatā*), limit of reality (*bhūtakoti*), etc. And this is sometimes what leads Christian critics and even Japanese scholars themselves to regard Zen as the teaching of a quietistic meditative life. But with

the followers of Zen these terms are not at all conceptual but quite real and direct, vital and energising. Because Reality or Suchness or Emptiness is taken hold of in the midst of concrete living facts of the universe, and not abstracted from them by means of thought.

Zen never leaves this world of facts. Zen always lives in the midst of realities. It is not for Zen to stand apart or keep itself away from a world of names and forms. If there is a God personal or impersonal, he or it must be with Zen and in Zen. As long as an objective world, whether religiously or philosophically or poetically considered, remains a threatening and annihilating power, standing against us, there is no Zen here. For Zen makes "an humble blade of grass act as the Buddha-body sixteen feet high, and, conversely, the Buddha-body sixteen feet high act as an humble blade of grass." Zen holds the whole universe, as it were, in its palm. This is the religion of Zen.

One may think that Zen is a form of Pantheism. Apparently it is, and Buddhists themselves sometimes ignorantly subscribe to this view. But if this is taken as truly characterising the essence of Zen, it altogether misses the point; for Zen is most decidedly not pantheistic in the same measure as Christianity is not. Read this dialogue between Ummon (Yün-mên) and his disciple.

Monk: "What is the Pure Body of the Dharma?"

Master: "The hedgegrove."

Monk: "What is the behaviour of the one who thus understands?"

Master: "He is a golden-haired lion."

When God is the hedgegrove dividing the monastery grounds from the neighbouring farms, there is perhaps a taint of Pantheism, we may say. But what about the golden-haired lion? The animal is not a manifestation of anything else, he is supreme as he is, he is autonomous, he is king of the beasts, he is complete as he is. There is no idea of manifestation suggested here of anything in any form.

"The golden-haired lion," as it stands in Ummon's statement, may not be quite intelligible, even with this short explanatory comment, to those who are not used to the Zen way of expression. To help them I may quote another Zen *mondō*:

Monk: I understand that when a lion seizes upon his opponent whether it is a hare, or an elephant, he makes an exhaustive use of his power; Pray tell me what is this power.

Master: The spirit of sincerity (literally the power of not-deceiving).¹

Sincerity, that is, not-deceiving means "putting forth one's whole being" technically known as "the whole being in action" (*zentai sayū*), in which nothing is kept in reserve, nothing is expressed under disguise, nothing goes to waste. When a person lives like this, he is said to be a golden-haired lion; he is the symbol of virility, sincerity, whole-heartedness; he is divinely human; he is not a manifestation but Reality itself, for he has nothing behind him, he is "the whole truth," "the very thing."

This Zen way of understanding life and the world must be distinctly comprehended, as it is important when later the fact is demonstrated that there is nothing of symbolism in the Japanese love of nature.

If it is necessary to apply to Zen some form of classification, Zen may be pronounced to be a polytheism, although this "many" (*polus*) is to be taken as corresponding to the "sands of the Gangā" (*gaṅgānādīvālukā*). Not a few thousands of gods, but hundreds of thousands of kotis of gods. In Zen each individual is an absolute entity, and as such it is related to all the other individuals, and this nexus of infinite relationships is made possible in the realm of Emptiness because they all find their being here even as they are, that is, as individual realities. This may be difficult to grasp for those who are not trained in the Buddhist way of thinking. But I have here no time to stop and explain

¹ *The Transmission of the Lamp*, fas., 27.

the whole system from its beginning, and I must hurry on to the main subject.

In short, Zen has its own way of handling Reality, and this Zen way of handling Reality constitutes the inner meaning of the Japanese love of nature. For the Japanese love of nature is not to be understood in the sense as is ordinarily understood. This will be made clearer as we proceed.

3

Zen is ascetic when it plays the rôle of a moral discipline in the sense that it aims at simplicity in all its forms. It has something of Stoicism in which the Samurai class of Japan has been reared. The simplicity and frugality of the Kamakura life under the Hōjō régime in the thirteenth century no doubt owes its initiate motives to the influence of Zen. The moral courage and indomitable spirit, also, of Hōjō Tokimune without whom the history of Japan might probably have taken quite a different course were fostered by the teaching of Zen under the Chinese masters who, by the invitation of the Hōjō government, found their shelter then in Japan. Tokiyori, father of Tokimune, was also a great Zen devotee, and it was indeed under his direction that Tokimune visited the Zen monasteries where he went through a moral and spiritual training, making himself thereby one of the greatest figures in the annals of Japan.

In Zen we find Chinese pragmatism solidly welded with Indian metaphysics full of high-soaring speculations. Without this perfect welding of the two highest forms of Oriental culture it was very unlikely for Zen to have found such a congenial and therefore fruitful soil to grow as in Japan. And then it came to Japan in the most opportune time in the history of the country because it was then that the old schools of Buddhism in Nara and Kyoto had been proving inefficient to effect the ushering of a new spiritual era. It was most fortunate for Zen that it found in the very beginning

of its career in Japan such able disciples and patrons as it encountered in the persons of Hōjō Tokiyori and Hōjō Tokimune. The time will come before long to all the Japanese as the rising nation in the Far East when the full significance of the Kamakura era with Tokimune as one of its remarkable representatives and also of Zen as one of its most efficient moulding agencies of the Japanese character then will be more fully and vitally appreciated than ever before. For most Japanese are yet far from comprehending the spiritual meaning of the Kamakura period in the light of their really national history.

What is the most specific characteristic of Zen asceticism in connection with the Japanese love of nature? It consists in paying nature the fullest respect it deserves. By this it is meant that we treat nature not as an object to conquer and be turned into our human service wantonly, but as a friend, as a fellow-being who is destined like ourselves some day for Buddhahood. Zen wants us to meet nature as a friendly, well-meaning agent whose inner being is thoroughly like our own and always ready to work in accord with our legitimate aspirations. Nature is never our enemy who always stands against us in a threatening attitude; it is not a power which will crush us if we do not crush it or bind it into our service.

Zen asceticism consists not necessarily in curbing or destroying our desires and instincts but in respecting nature and not violating it, whether this nature be our own nature or that of the objective world. Self-mortification is not the proper attitude we may take towards ourselves, nor is selfish utilisation the justifiable idea we may conceive towards nature in any sense. Therefore, Zen asceticism is not at all in sympathy with the modern materialistic trends so much in evidence in our science, industrialism, commercialism, and many other thought-movements going on at present all over the world.

Zen purposes to respect nature, to love nature, and to

live its own life; Zen recognises that our nature is one with objective nature though not in the mathematical sense, but in the sense that nature lives in us and we in nature. For this reason, Zen asceticism advocates simplicity, frugality, straightforwardness, virility, making no attempt to utilise nature for one's selfish purposes.

Asceticism, some are afraid, lowers the standard of living. But, to speak candidly, the losing of the soul is more than the gaining of the world. Are we not constantly engaged in warlike preparations everywhere in order to raise or keep up the precious standard of living? If this state of affairs continues there is absolutely no doubt of our finally destroying one another, not only individually, but internationally. Instead of raising the so-called standard of living, will it not be far, far better to elevate the quality of living? This is a truism, but in no time of history truism has been more in need of being loudly declared than in these days of greed, jealousy, and iniquity. We followers of Zen ought to stand strongly for the asceticism it teaches.

4

The æsthetic aspect of Zen teaching is closely related to Zen asceticism in that there is in both the absence of selfhood and the merging of subject and object in one absolute Emptiness (*śūnyatā*). This is a strange saying, but being the ground teaching of Zen, it is reiterated everywhere in Zen literature. To explain this is a great philosophical task, full of intellectual pitfalls. Not only does it require arduous and sustained thinking, but very frequently this very thinking is apt to lead one to grave misconceptions as to the true meaning of Zen experience. Therefore, as has already been hinted at, Zen avoids making abstract statements and conceptual reasonings; and its literature is almost nothing but an interminable string of constant citations of the so-called "anecdotes" or "incidents" (*innen* in Japanese) or "questions and answers" (known as *mondō*). To those who

have not been initiated into its mystery, it is a wild unapproachable territory filled with briars and brambles. The Zen masters, however, are not yielding; they insist on having their own way of expressing themselves; they think in this respect they know best, and they are in the right because the nature of their experience is determinative as regards their method of communication or demonstration. If I cite the following *mondō* to illustrate Zen æstheticism, I hope you will not take me as purposely mystifying my position.

While Rikkō,¹ a high government officer of the T'ang dynasty, had a talk with his Zen master Nansen,² the officer quoted Sōjō,³ a noted monk-scholar of an earlier dynasty, saying:

“Heaven and earth, with me, are of the same root:
The ten-thousand things, with me, are of one substance’;”

and continued, “Is this not a most remarkable statement?”

Nansen pointing at the flowering plant in the garden called the attention of the visitor and said:

“People of the world look at these flowers as if they were in a dream.”

This “story” or *mondō* eloquently describes the æsthetic attitude of Zen towards objects of nature. Most people do not really know how to look at the flower; for one thing they stand away from it; they never grasp the spirit of it; as they have no firm hold of it, they are as if dreaming of a flower. The one who beholds is separated from the object which is beheld; there is an impassable gap between the two; and it is impossible for the beholder to come in touch innerly with his object. Here is no grasping of actual facts as we face them. If heaven and earth with all its manifold objects between them issue from the one root from which you and I also come, this root must be firmly seized upon so that

¹ 陸亘大夫, Lu-kêng.

² 南泉普願, Nan-chüan (748-834).

³ 僧肇, Sêng-chao (384-414).

there is an actual experience of it; for it is in this experience that Nansen's flower in its natural beauty appealed to his æsthetic sense. The so-called Japanese love of nature becomes related to Zen when we come to this experience of nature-appreciation, which is nature-living.

Here we must remember that the experience of mere oneness is not enough for the real appreciation of nature. This no doubt gives a philosophical foundation to the sentimentalism of the nature-loving Japanese, who are thus helped to enter deeply into the secrets of their own æsthetic consciousness. Sentimentalism to that extent is purified, one may say. But the feeling of love is possible in a world of multiplicity, Nansen's remark falls flat where there is only sameness. It is true that people of the world are dreaming because of their not seeing into the real foundation of existence. The balancing of unity and multiplicity or, better, the merging of oneself with others as in the philosophy of the Avatamsaka is absolutely necessary to the æsthetic understanding of nature.

Tennyson says:

"Little flower—but if I could understand
What you are, root and all, and all in all,
I should know what God and man is."

The beauty of the little flower in the crannied wall is really appreciated only when it is referred to the ultimate reason of all things. But it goes without saying that this is not to be done in a merely philosophical and conceptual way but in the way Zen proposes to accomplish. Not in a pantheistic way, nor in a quietistic way, but in the "living" way as has been done by Nansen and his followers. To do this and truly to appreciate Nansen one must first greet Rikkō and be friendly with him; for it is in this way only that one can feel the force of the remark made by Nansen. The genuine beauty of the flower as he saw it is for the first time reflected in one's soul-mirror.

The æsthetical appreciation of nature always involves

something religious. And by being "religious" I mean being "superworldly," going beyond the world of relativity where we are bound to encounter oppositions and limitations. The oppositions and limitations which confront every movement of ours, physical and psychological, put also a stop to the free overflowing of our æsthetical feeling towards its objects. Beauty is felt when there is freedom of motion and also freedom of expression. Beauty is not in form, but in the meaning it expresses and this meaning is felt when the observing subject throws his whole being into the bearer of the meaning and moves along with it. This is possible only when he lives in a "superworld" where no mutually excluding oppositions take place, or, rather, when the mutually excluding oppositions of which we are always too conscious in this world of multiplicities are taken up even as they are into something of a higher order than they. Æstheticism now merges into religion.

Sir George Sansom makes this comment concerning the Zen love of nature (*Japan, A Short Cultural History*, p. 385): "The Zen artists and the Zen poets—and it is often hard to say where their poetry ends and their painting begins—feel no antithesis between man and nature, and are conscious even of an identity rather than a kinship. What interests them is not the restless movement on the surface of life, but (as Professor Anesaki puts it) the eternal tranquillity seen through and behind change." This is not at all Zen. Both Professor Anesaki and Sir George Sansom fail to grasp the true Zen attitude towards nature. It is not an experience of identification, nor is it the feeling of the "eternal tranquillity" which the Zen poets and the Zen artists have when they stand before objects of nature. As long as they are on this stage of realisation, they are still outside the gate of Zen, they are not at home with it. They are dreaming. The "eternal tranquillity" they dream of is not Zen. If the poets and the artists linger with that which is felt "through and behind change," they are still walking

hand in hand with Rikkō and Sōjō, they are far, far from being friends of Nansen. The real flower is enjoyed only when the poet and artist lives with it, in it; and when even a sense of identity is no more here, much less the "eternal tranquillity."

This I wish to emphasise here that Zen does not see any such thing as is designated "the restless movement on the surface of life." For life is one integral and indivisible whole which has neither surface nor interior; hence no "restless movement" which can be separated from life itself. As was explained in the case of Ummon's "golden-haired lion," life moves in its complete oneness whether restlessly or serenely as you may conceive it; your interpretation does not alter the fact. Zen takes hold of life in its wholeness and moves "restlessly" with it or stays quietly with it. Wherever there is at all any sign of life, there is Zen. When however the "eternal tranquillity" is abstracted from "the restless movement on the surface of life," it sinks into death, and there is no more of its "surface" either. The tranquillity of Zen is in the midst of the "boiling oil," the surging waves, and in the flames enveloping the god Acala.

Kanzan (Han-shan) was one of the most reputed poet-lunatics of the T'ang dynasty—Zen often produces such "lunatics"—and one of his poems reads:

"My mind is like the autumnal moon;
And how clear and transparent the deep pool!
No comparison, however, in any form is possible;
It is altogether beyond description."

Superficially, this poem may suggest the idea of tranquillity or serenity. The autumnal moon is serene and its light uniformly pervading the fields and rivers and mountains may make us think of the oneness of things. But this is where Kanzan hesitates to draw any form of comparison between his feeling and things of this world. The reason is sure to take the pointing finger for the moon as is frequently done by our worthy critics. To tell the truth, there

is here not the remotest hint at tranquillity or serenity, nor of the identity of nature and man. If there is anything suggested here, it is the idea of utmost transparency which the poet feels through and through. He is entirely lifted out of his bodily existence, including both his objective world and his subjective mind. He has no such interfering mediums inside and outside. He is thoroughly pure, and from this position of absolute purity or transparency he looks out to a world of multiplicity so called. He sees flowers and mountains and ten thousand other things, and will pronounce them beautiful and satisfying. "The restless movements" are appreciated just as much as "the eternal tranquillity." It goes entirely against the spirit of Zen and the Japanese idea of love of nature to imagine that the Japanese Zen poets and artists avoid the restlessness of a world of multiplicity in order to get into the eternal tranquillity of abstract ideas. Let us first get an experience of transparency, and we are able to love nature and its multifarious objects though not dualistically. As long as we harbour conceptual illusions arising from the separation of subject and object as final, the transparency is obscured, and our love of nature is contaminated with dualism and sophistry.

To quote another poet of Zen, this time a Japanese and the founder of a great Zen monastery called Eigenji in the province of Ōmi—his name is Jakushitsu (1290-1367):

"The wind stirs the flying waterfall and sends in a refreshing music;

The moon is risen over the opposite peak and the bamboo-shadows are cast over my paper window:

As I grow older, the mountain retreat appeals all the more strongly to my feeling;

Even when I am buried, after death, underneath the rock, my bones will be as thoroughly transparent as ever."

Some readers may be tempted to read into this poem a sense of solitude or quietness, but that this altogether misses the point is apparent to those who at all know what Zen is. Unless the Zen artist is saturated with the feeling graphically expressed here by Jakushitsu, he cannot expect to understand nature, nor can he truly love nature. Transparency is the keynote to the Zen understanding of nature, and it is from this that its love of nature starts. When people say that Zen has given a philosophical and religious foundation to the Japanese love of nature, this Zen attitude or feeling must be taken fully into consideration. When the author of *Japan* surmises that "They (aristocrats, monks, and artists) were moved by a belief that all nature is permeated by one spirit," and that "it was the aim of the Zen practitioner in particular, by purging his mind of egotistic commotions, to reach a tranquil, intuitive realisation of his identity with the universe" (*op. cit.*, pp. 384-5), he ignores the part Zen has really contributed to the Japanese æsthetic appreciation of nature. He cannot shake off the idea of "eternal tranquillity" or of a spiritual identity between subject and object.

The idea of "spiritual identity" by which our egoistic commotions are kept quiet and in which eternal tranquillity is experienced is an alluring idea. Most students of Oriental culture and philosophy grasp at it as giving them the key to the inscrutable psychology of the Eastern peoples. But this is the Western mind trying to solve the mystery in its own way—in fact they cannot do anything else. As far as we Japanese are concerned, we are unable to accept without comment this interpretation offered by the Western critics. Plainly speaking, Zen does not acknowledge "one spirit" permeating all nature, nor does it attempt to realise identity by purging its mind of "egotistic commotions." According to the author of this statement, the grasping of "one spirit" is evidently the realisation of identity which is left behind when the purgation of egotism is effected. While it is dif-

ficult to refute this idea convincingly as long as we are arguing along the logical line of Yes and No, I will try to make my point clearer in the following paragraphs.

5

It is now necessary to say something about Zen epistemology. The term may sound too philosophical, but my object here is to make some plain statements about the facts of Zen intuition. What Zen is most anxious to do in its own characterisation is to reject conceptual mediumship of any kind. Any medium that is set up before Zen in its attempt to understand the facts of experience, is sure to obscure the nature of the latter. Instead of clarifying or simplifying the situation, the presence of a third party always ends in creating complexities and obscurations. Zen therefore abhors medium. It advises its followers to have a direct dealing with their objects, whatever they may be. We often speak of identification in our Zen discipline, but this word is not exact. Because identification presupposes original opposition of two terms, subject and object, but the truth is that from the very first there are no two opposing terms whose identification is to be achieved by Zen. It is better to say that there has never been any separation between subject and object, and that all the discrimination and separation we have or rather make is a later creation, though the conception of time is not to be interposed here. The aim of Zen is thus to restore the experience of original inseparability, which means, expressed in other words, to return to the original state of purity and transparency. This is the reason why conceptual discrimination is discredited in Zen. Followers of identity and tranquillity are to be given the warning: they are ridden by concepts; let them rise to facts and live in and with them.

Chōsa¹ of the T'ang dynasty one day came back from a walk in the mountains. When he reached the monastery

¹ 長沙, disciple of Nansen.

gate, the head-monk asked:

"Where have you been all this time?"

Replied the master: "I am just back from my mountain walk."

The monk pursued: "Where in the mountains?"

"I first went out in the field scented with grasses, and then walked home watching the flowers fall."

Is there any expression here suggestive of "tranquillity that is behind and through change"? or of identity that is perceptible between Chōsa and the grasses and flowers among which he walked up and down?

Chōsa one evening was enjoying the moonlight with his friend Kyōzan.¹ Kyōzan said pointing at the moon: "Each person without exception has this, only that he fails to use it." [Is this a suggestion of "one spirit" or of "tranquillity"?]

Chōsa said: "Just as you say; and may I ask you to use it?" [As long as "identity" or "tranquillity" blinds your eyesight, how can you "use" it?]

Kyōzan: "Let me see how you use it." [Did he then enter into Nirvana eternally serene?]

Chōsa then kicked his brother-monk down to the ground. Kyōzan quietly rising remarked: "O Brother-monk, you are indeed like a tiger." [When this tiger like the golden-haired lion roars, one ghostly "spirit" so valued by the critics vanishes, and "tranquillity" is no more.]

A strange, yet lively scene enacted by the Zen poets, who were supposed to be enjoying the serenity of a moonlight eve, makes us pause and think about the signification of Zen in regard to its relation to the Japanese love of nature. What is really here that stirs up the two apparently meditative and nature-loving monks?

The epistemology of Zen is, therefore, not to resort to the mediumship of concepts. If you want to understand Zen, understand it right away without deliberation, without

¹ 仰山, Yang-shan (814-890), disciple of Kuei-shan.

turning your head this way or that. For while you are doing this, the object you have been seeking for is no more there. This doctrine of immediate grasping is characteristic of Zen. If the Greeks taught us how to reason and Christianity what to believe, it is Zen that teaches us to go beyond logic and not to tarry even when we come up against "the things which are not seen." For the Zen point of view is to find an absolute point where no dualism in whatever form obtains. Logic starts from the division of subject and object, and belief distinguishes between what is seen and what is not seen. The Western mode of thinking can never do away with this eternal dilemma, this or that, reason or faith, man or God, etc. With Zen all these are swept aside as something veiling our insight into the nature of life and reality. Zen leads us into a realm of Emptiness or Void where no conceptualism prevails, where rootless trees grow and a most refreshing breeze sweeps all over the ground.

From this short characterisation of Zen we can see what Zen's attitude towards nature is. It is not a sense of identity, nor of tranquillity that Zen sees and loves in nature. Nature is always in motion, never at a standstill; if nature is to be loved, it must be caught while moving and thus given estimate as regards its æsthetic value. To seek tranquillity is to kill nature, to stop its pulsation, and to embrace the dead corpse that is left behind. Advocates of tranquillity are worshippers of abstraction and death. There is nothing in this to love. Identity is also a static condition and decidedly associated with death. When we are dead, we return to the dust where we started, we are then identified with the earth. Identification is not the thing highly to covet. Let us destroy all such artificial barriers we put up between nature and ourselves, for it is only when they are removed that we see into the living heart of nature and live with it—which is the real meaning of love. For this, therefore, the clearing off of all conceptual scaffolds is imperative. When Zen speaks of transparency, it means this clearing off, this

thorough wiping of the surface of the mind-mirror. But from the point of fact, the mirror has never been obscured, and no need has ever been felt for wiping it clean; but because of such notions as identity, tranquillity, one spirit, egotistic commotions, and so on, we are compelled to set up a general sweeping operation. Hence my apologetics, so to speak.

After these interpretations, some may declare Zen to be a form of nature-mysticism, a philosophical intuitionism, and a religion advocating stoical simplicity and austerity. Whatever this is, Zen gives us a most comprehensive outlook of the world, because the realm of Zen extends to the very limits of thousands of kotis of chiliocosms, and even beyond them all. Zen has a most penetrating insight into Reality, because it sounds the very depths of all existence. Zen knows a most thoroughgoing way of appreciating the genuinely beautiful, because it lives in the body of the beautiful itself, known as the golden-coloured Buddha-body with the thirty-two major and eighty minor marks of super-humanity. With these as the background the Japanese love of nature unfolds itself as it comes in contact with its objects.

PART THREE

1

The love of nature the Japanese people originally had was no doubt their innate æsthetic sense for things beautiful; but the appreciation of the beautiful is at bottom religious, for without being religious no one can detect and enjoy what is genuinely beautiful. And there is no denying that Zen gave an immense impetus to the Japanese native feeling for nature, not only by sharpening it to the highest degree of sensitiveness but by giving to it a metaphysical and religious background. If in the beginning the Japanese were simply naively attracted to the beautiful which they saw about them; and again if they regarded all things in nature as

uniformly animated with life, after the manner of primitive people, who looked upon things even non-sentient, from their animistic point of view; the æsthetic and religious sensitiveness of the Japanese was further given nourishing food as they cultivated themselves in the Zen teaching of Buddhism. And this nourishment came to them in the form of an exalting moral discipline and of a highly spiritual intuition.

That is to say, the snow-crowned peak of Fuji is now seen as rising from the background of Emptiness; the pine-trees ornamenting the monastery grounds are ever fresh and green because they are "rootless" and "shadowless"; the rain-drops pattering on the roof of my humble hut transmit the echo of the ancient days when Secchō and Kyōsei, Saigyō and Dōgen had their comment on their sound. The moonlight that "leaked" into the empty room of Kanzan and of the old couple in the Ugetsu house will also visit this evening your hotel with all its modern accommodations. You may say, the universe remains ever the same with Zen or with no Zen. But my solemn proclamation is that a new universe is created every moment Zen looks out from its straw-thatched four-and-half mat retreat. This may sound too mystical, but without a full appreciation of it not a page of the history of Japanese poetry, Japanese arts, and Japanese handicrafts would have been written. Not only the history of the arts, but the history of the Japanese moral and spiritual life would lose its deeper signification, when detached from the Zen way of interpreting life and the world. Otherwise, it would have been perhaps impossible for the Japanese people to stand against the unprecedented onslaught of modern science, machine, and commercial industrialism.

Let me illustrate in the following the spirit of Zen as was lived by Ryōkwan (1758-1831), a Buddhist monk who passed his unpretentious life in the province of Echigo early in the nineteenth century. His having been a monk does not weaken as one may suppose the strength of my statement that Zen has deeply entered into the life of the Japanese

people; for all those who came to associate with him, that is, the entire community in which he moved approved of his life and saw in it something of permanent worth. To judge the direction of a wind it is enough to look at a single blade of grass. When we know one Ryōkwan, we know hundreds of thousands of Ryōkwans in Japanese hearts.

2

Ryōkwan was a Zen monk belonging to the Sōtō school.¹ His hut was built in the northern part of this country facing the Sea of Japan. From the ordinary worldly point of view he was a "big fool" and a lunatic, he lacked what is known as common sense of which we people of the world have too much. But he was very much liked and respected by his neighbours, and quarrels and other annoying incidents which sometimes darken our daily life were cleared off if he happened to appear among them. He was an accomplished poet in Chinese and Japanese and also a great calligrapher. Villagers and townspeople pursued him for his autographs, which he found very hard to refuse, for they devised many contrivances to get from him what they wanted.

I said he was a lunatic and "a great fool"—this latter being his own literary name. But he had a most sensitive heart for all things human and natural. Indeed he was love incarnate—a manifestation of Kwannon Bosatsu.² His solitary retreat on a mountain away from the village was once (or twice?) broken into by a burglar. The burglar must have been a complete stranger to this neighbourhood, otherwise he would never have singled out this poor man's shelter for his plunder. Naturally there was nothing to carry away. He was greatly disappointed. Seeing this Ryōkwan's heart was touched and he gave him the clothes he had on. The burglar hastily left him with the outside *amado* open, from which a bright moon poured its light into

¹ Founded by Dōgen in the Kamakura era (1185-1392).

² The Bodhisattva Avalokiteśvara.

Ryōkwan's room. The poet in him asserted himself:

"A burglar failing to carry off the moon
It shines in from the window!
[How transcendently bright it looks!]"

Another poem by him reads:

"Where, I wonder, is he passing the night,
This cold freezing night
When 'tis even beginning to storm,—
A lonely wayfarer in a world of darkness?"

This is also said to have been composed by the recluse-lover of humanity after another unwelcome visit by a stranger. The visited himself must also have suffered the freezing night in the lonely hut. Sure enough, he came the following morning to his parental home with a flowing nose and shivering with cold to ask for bedding.

He was also good to beggars. On his way home from his own begging tour, he was ready to give up everything he had to any unfortunate fellow-being he might happen to meet. The following must have been composed on one of such occasions:

"If my robe dyed in black
Were wide and broad,
I would cover all the poor people of the world
Under my sleeves."

He had very few desires as far as he was concerned. When one of the feudal lords in the neighbouring districts once visited his hut in order to take him along to his own town, and perhaps build a temple for his shelter and religious practice, this beggar-poet remained silent for a while. When politely pressed for an answer, he wrote this:

"As much fuel as I need,
Is supplied by the Wind—
These fallen leaves I gather!"¹

So blessed in poverty the Zen poet was a great trouba-

¹ This means that all his wants are supplied by the benevolent hands of Nature and he has no desire to forfeit his freedom in the service of a feudal lord.

dour of poverty. His poems, especially in Chinese, are full of these sentiments. He must have been an ardent admirer of Kanzan (Han-shan) of the T'ang dynasty, for his poems remind us at once of the highly spiritual atmosphere in which Kanzan moved. Here is one singing of poverty :

“In tatters, in tatters,
 Again in tatters—this my life:
 For food I pick herbs on the roadside,
 For a hut, straws and bamboos are gathered,
 In the moonlight I sit meditating all night
 long,
 Looking at the flowers I forget to return
 home—
 This idiotic life I have come to adopt
 Ever since my association with the Buddhist
 Brotherhood.”

3

What lessons did he learn at the Buddhist Brotherhood?
 Some of them are here :

“The past is already past,
 The future is not yet here,
 The present never abides;
 Things are constantly changing with nothing
 to depend upon;
 So many names and words confusingly self-
 created—
 What is the use of wasting your life thus idly
 all day?
 Do not retain your time-worn views,
 Nor pursue your newly-fashioned imagina-
 tions:
 Sincerely and whole-heartedly make inquiries
 and also reflect within yourself;
 Inquiring and reflecting, reflecting and in-
 quiring,
 Until the moment comes when no further in-
 quiries are possible;
 For this is the time when you will realise that

all your past has been in the wrong."

Another one runs thus:

"Whence is my life?
Whither does it depart?
I sit alone in my hut,
And meditate quietly yet earnestly;
With all my thinking I know no whence,
Nor do I come to any whither:
So is with my present,
Eternally changing—all in Emptiness!
In this Emptiness is the Ego for a while,
With its yeas and nays;
I know not just where to set them up,
I follow my karma as it moves, with perfect
contentment."

What is the practical outcome of this philosophy of "not knowing anything" and leaving karma, whatever this may be, to its own working? In short what is Ryōkwan's life of absolute passivity or dependence or emptiness?

"This solitary hut named Gogo-an
Resembles a hanging bell in shape;
It stands surrounded by the cryptomerias
growing thick,
While a few poems decorate the inside walls;
The cooking pot is sometimes found covered
with dust,
And smoke often fails to issue from the
hearth;
The lonely visitor is an old man of the Eastern
Village,
Who sometimes knocks at the door when the
moon is bright."

"One autumnal eve I was wakeful,
Took a staff, and went out of doors;
The crickets were singing under the ancient
tiles,
The dead leaves were fast falling off the
shivering trees;
Far 'way the stream was heard murmuring,

The moon was slow to rise above the high
peak:
All conspired to draw me on to a deep meditation,
And it was sometime before I found my robe
heavily wet with dew."

4

This apostle of poverty and solitude—or would it be better to call him a grand nature-mystic, had a very warm heart for nature and all objects of nature, plants and animals. As he makes allusions in his poems to a bamboo grove surrounding his hut, many bamboo-shoots must have been growing there. He liked them very much I suppose for food, but chiefly for their growing straight, for their being freshly green all the year round. Their roots are firmly set in the ground, while the trunk is hollow symbolising the virtue of emptiness. These Ryōkwan liked in the bamboo. Once it is said that a young growing shoot began to break through the floor of his closet. He took interest in it. At last, seeing it grow too tall for the enclosure, he started to remove the roof for it. He tried to burn the roof with a candle. Did he think it the easiest way to accomplish the work? Perhaps he had no such design in his mind, he simply wanted to give room to the young plant, and seeing the candle most available at the time he began the work. But unfortunately the roof caught fire more extensively than was first designed, and the whole structure, together with the bamboo itself I believe, was burned down. Height of stupidity indeed, this work of burning the roof for the sake of a bamboo-shoot—I mean from our practical point of view. But I feel like condoning or rather admiring his stupidity. There is something so genuine, or, shall I say, so divine in his feeling for the bamboo-shoot. There is something like this in every genuine act of love. We as human beings so given up to all kinds of practical and sordid considerations

are unable to follow every pure impulse of kindly feeling. How often do we deliberately suppress or repress the impulse? In us the impulse may not always be so thoroughly undefiled as in the case with our poet-lunatic, and this may be our conscious reason for repression or suppression. If so, our life ought to be purgated of all impurities before we are spiritually qualified to criticise Ryōkwan.

Ryōkwan's love for pine-trees appears in his poems. He does not seem to have been much of a talker or writer; everything that went through his sensitive mind was caught up in his poems which took various forms according to his mood at the time, either in Chinese, or in classical Japanese of thirty-one syllables, or in the shorter form of seventeen syllables, or in the style of folk-song, or in the *Mannyō* style of many syllables. He was quite an expert in all these compositions, but no conventional stickler for literary rules, for he frequently ignored them. The other favourite form in which he gave expression to his inner life was calligraphy. In this he was really great. But as his calligraphic works are not easily accessible, we must confine ourselves to his literary products to read into his inward sentiments as they moved him. He sings of an old solitary pine-tree in front of a temple (?) building at Kugami:

“At Kugami,
In front of the Otono,
There stands a solitary pine-tree,
Surely of many a generation;
How divinely dignified
It stands there!
In the morning,
I pass by it;
In the evening
I stand underneath it,
And standing I gaze,
Never tired,
At this solitary pine!”

There must have been something terribly fascinating

about this ancient tree. In fact every old tree of any sort inspires a beholder with a mystic feeling which leads him to a far-away world of timeless eternity.

There was another pine-tree at Iwamuro which deeply stirred his feeling of pity. The tree must have been a younger one, with no branches stately outstretching. It was raining hard and Ryōkwan saw it all drenched :

“At Iwamuro,
In the middle of the field
A solitary pine stands;
How I pity this solitary pine,
Standing all alone
Thoroughly drenched in showers;
If it were a human being
I would give him a rain-coat
I would help him with a rain-hat;
Pitiful indeed this solitary tree!”

5

This lover of trees was also a great friend of the louse, perhaps also of the flea, of the mosquito, etc. He had a tender human feeling for all beings. One interesting, though not quite engaging, incident recorded of him is his care for the louse. The story is illustrative of his general attitude towards other forms of life. He was often seen in one of the early warm winter days to give to the lice a sun bath and exercise in the air. By taking them out one by one from his underwear on to sheets of paper he exposed them in the sun. Before it begins to be too cool in the afternoon, they will be picked up and taken back into his own *fudokoro*, saying :

“O lice, lice,
If you were the insects
Singing in the autumn fields,
My chest (*fudokoro*) would really be
For you the Musashino prairie.”

The subject may not be very edifying I am afraid, but his genuine, unadulterated love for such creatures has some-

thing tenderly touching. Our modern idea of hygienic cleanliness has much to say about harbouring beings of this class, but it was not very long ago I am told that in England gentlemen and ladies of the higher classes were not exempt from vermin, that the wearing of wigs over their shaven heads was partly due to its annoying presence, and that even these wigs were often full of nits. One scientist notes that "even long into the eighteenth century, lice were regarded as necessities."¹ Further, he notes that George Washington copied in his fourteenth year a paragraph on "Rules of Civility" which contains the following remarkable statements: "Kill no vermin, as fleas, lice, ticks, etc. in the sight of others, if you see any filth or thick spittle, put your foot dexteriously upon it: if it be upon the cloths of your companions, put it off privately, and if it be upon your own cloths, return thanks to him who puts it off."²

He was a great lover of children as might be expected of such a character as Ryōkwan who was himself a child. He liked to play with them, he played hide-and-seek, he played *temari* ("hand-ball") too. One evening it was his turn to hide, and he hid himself well under a straw-stack in the field. It was growing darker and the children not being able to locate him left the field. Early in the following morning a farmer came and had to remove the straw-stack to begin his work. Finding Ryōkwan there, he exclaimed, "O Ryōkwan sama, what are you doing here?" The poet-lunatic answered, "Hush! don't talk so aloud! The children will find me." Did he wait for the children all night under the straw? Did it never occur to him that the young ones were just as deceiving and untrustworthy as the grown-ups? But to reason like this is our human way in this world of unrealities, his perhaps followed another order of reasoning, it was that of burning the roof to save the bamboo-shoot. It was his simplicity that made him spend the whole night in

¹ Dr. Hans Zinsser in *The Atlantic Monthly*, January, 1935.

² *Ibid.*

the open field with the controlling idea to hide from his young, guileless, but occasionally mischievous, friends. The story being somewhat too extreme its genuineness may be suspected, but the fact that such has been in circulation conclusively proves his readiness in any moment to follow this pattern of action.

These days we live under so many and so varied rules of convention. We are really slaves to ideas and notions, fashions and traditions, which constitute the psychological background or what is now popularly called the ideology of modern people as belonging to an organisation. We can never act as Whitman advises. We are in a state of complete slavery although we may not realise it or rather are not willing to admit it. When we see Ryōkwan giving himself up to the free movements of his feelings, which are thoroughly purged, to follow the conventional parlance, of all egotistically oriented defilements, we feel so refreshed as if we were transported into another world. In his love of children we recognise the same psychological trait of independence and spontaneity as was exhibited in his feeling for a solitary pine-tree and a bamboo-shoot breaking through the floor. His love of playing *temari* and *otedama* with children is also indicative of his free playful spirit, which we all have but are constrained to indulge in, imagining that such playing is below the dignity of the grown-ups.

While playing *temari* and *otedama*, winnings are reckoned by singing a popular ditty. The bouncing of the *temari*, the turning of hands, and the rhythmic concurrence of voices—however simple, they perhaps help to give vent to the movements of Ryōkwan's simple and undeceiving spirit. This is also the reason for his liking to dance a primitive village dance on festival occasions. He was once caught dancing with the villagers, disguised as a young woman. When one of the dancers nearby recognising Ryōkwan, made a remark about his or rather her being a good dancer, he overheard it because the remark was purposely

made audibly enough. It is said that he later referred to it to his friends with an expressed feeling of elation.

6

There is in every one of us a desire to return to a simpler form of living, which includes simpler ways of expressing feelings and also of acquiring knowledge. The so-called "way of Gods" points to it. Although I do not know exactly what signification the advocates of *Kannagara-no-michi* want to give to this term, it seems to be certain to my mind that by this they wish to mean going back to, or retaining, or reviving the way in which the gods are supposed to have lived before the arrival of humankind. This Way was one of freedom, naturalness, and spontaneity. How did we go astray from this? Here lies a great fundamental religious problem. Its solution gives the key to the understanding of some aspects of Zen Buddhism and then of the Japanese love of nature. When we speak of being natural we mean first of all to be free and spontaneous in the expression of our feelings, to be immediate and not premeditating in our response to environment, and to make any calculation as to the effects of our doings either on others or on ourselves, and to conduct ourselves in such a way as not to leave room for the thought to come in, either of gain, value, merit, or consequence. To be natural means, therefore, to become like a child, though not necessarily with its intellectual simplicity, nor with its emotional crudity. In a sense the child is a bundle of egotistic impulses, but in its assertion of these it is altogether "natural," it has no scrupulousness, no deliberation as regards its practical and worldly merit or demerit. In this respect the child is angelic, even divine. It ignores all social devices to keep grown-up people decent and conventional and law-abiding. It is living under no such artificial, human-made constraints. The practical outcome of such behaviour may not always be acceptable to the taste of so-called cultivated, refined, sophisticated people of

the world. But the question is here not with such practical considerations but with the genuineness of motive the disinterestedness of feeling, and the immediateness of response. When there is thus no crookedness in one's heart, we say that he is natural and child-like. In this there is something highly religious, and angels are represented sometimes as babies with wings. And this is the reason why the Zen artists have a special liking for painting Kanzan and Jittoku, or Hotei with a group of children.

Going back to nature, therefore, does not mean to go back to the natural way of living as seen among the primitive peoples of the prehistoric world. It means a life of freedom and emancipation. The one thing that hampers and complicates our modern life especially is the concept of teleology which is made to be felt by us in every phase of our life. The concept is all right as far as our moral, economic, intellectual, and terrestrial existence is concerned, but this existence of ours means far more than all these considerations; for we never feel completely satisfied with them, we seek for something going really far, far deeper than merely moral and intellectual. As long as we are on the plane of the teleological conception of existence, we are not at all free. And not being free is the cause of all the worries, all the miseries, all the conflicts that are going on in this world.

To be thus free from all conditioning rules or concepts is the essence of the religious life. When we are conscious of any purpose in our movements of any kind, we are not free. To be free means purposelessness, which of course does not mean licentiousness. The idea of a purpose is something the human intellect reads into certain forms of movement. When teleology enters into our life, we cease to be religious, we become moral beings. So with art. When there is an idea of purpose too much in evidence in a work of art so called, art is no more there, it becomes a machine or an advertisement. Beauty runs away, and ugly human hands become altogether too visible. Success in art consists in its

artlessness, that is, purposelessness. In this, art approaches religion; and nature is a perfect specimen of art inasmuch as there is no visible purpose in the waves rolling on since the beginningless past in the Pacific Ocean, and in Mt. Fuji covered with ancient snow absolutely pure and standing high against the sky. In the flower we as beings obsessed with utilitarian ideas may read its going to seeds, and in seeds their harbouring a life for the coming years; but from the religious æsthetical angle of observation, flowers as flowers are red or yellow, and leaves as leaves are green, and in this all utilitarian and teleological or biological conceptions are excluded.

We admire a machine most exquisitely and most delicately balanced and most efficiently working, but we have no feelings of going towards it; it is a thing altogether distinct from us, which stands here ready to obey our commands. Not only that, we know every part of it mechanically and the purpose for which it is set to work; there is no mystery as it were in the whole construction of it; there are no secrets, there is no autonomous creativeness here; everything is thoroughly explainable, subject to laws discovered by physics or dynamics or chemistry or some other sciences. But an ink-sketch composed of a few strokes of the artist's brush—one apparently very crudely executed—and yet it awakens in us one of the deepest feelings and engages the attention of our whole being. In the same way, when we face nature, our whole being goes into it and feels every pulsation of it as if it were our own. To speak of an identification is a desecration, for it is a mechanical and logical conception, which does not apply to this phase of our life. And this is where Zen Buddhism has its realm, and the corner from which people like Ryōkwan survey the world.

7

Before concluding let me say a few words about the Nirvana picture of the Buddha. This may not seem to be a fit

subject to be introduced here. What has the Nirvana picture to do with the Japanese love of nature or with Zen Buddhism, one may argue? But what I wish to see in the picture as it is generally painted in Japan has some significant bearing on the Buddhist attitude towards nature. And as the picture has much to do with the Zen monasteries in Japan, and further as the picture has an unusual fascination for the Japanese generally, I will point out here one or two facts regarding the Nirvana scene of the Buddha.

I have not yet been able to trace the historical development of the Nirvana conception as we have it today. As tradition ascribes the first idea of it or rather the first authorship of the picture to Wu-tao-tzu the reputed painter of T'ang, it is likely that it originated first in China. But I have at present no means to ascertain how far and how strongly it has taken hold of the imagination of the Chinese people. It is certainly in Japan that it has deeply entered into the religious consciousness of the people. The picture has come to be so intimately connected with the Buddhist life, especially with the Zen followers, of Japan. There must be something in it which powerfully appeals to us all.

The one prominent feature of the Nirvana picture is naturally the central figure and his quietly passing away surrounded by his disciples. Contrast this to the crucifixion of the Christ with blood oozing from his head and also from his sides. He is stretched upright against the cross with an expression of the utmost pain and suffering, whereas the Buddha looks as if sleeping on the couch contentedly with no signs of distress. The vertical Christ represents an intense spirit of fight, but the horizontal Buddha is peaceful. When we look at the latter, everything that goes against the spirit of contentment is excluded from our consciousness.

Not only the Buddha lies contentedly with himself but with all the world and with all beings animate and inanimate in it. Look at those animals, those gods, and those trees that are weeping over his parting. To my mind this is the scene

pregnant with a meaning of the utmost significance. Is it not a strong demonstration of the fact that the Buddhists are not at war with nature, but that they and nature are one in living the life of the Dharma?

This idea and the real feeling of living one and the same life of the Dharma makes the Buddhists feel at once at home with their surrounding nature. When they listen to the crying of a mountain bird they recognise the voice of their parents; when they see the lotus flowers in the pond, they discover in them the untold glory and magnificence of the Buddha-Kshetra. Even when they encounter an enemy and take his life for the sake of a greater cause, they pray for him so as to have their own merit turn towards his future salvation. This is further the reason why they have the so-called soul-consoling rite performed for the morning glories which were weeded out to give room to the better-qualified kind, or for all kinds of the poor animals who were killed for various reasons to help humanity, or for the painters' used-up brushes which served them in so many useful ways to produce their masterpieces in varied styles. The Japanese love of nature is thus seen to be deeply coloured with their religious insight and feeling. The Nirvana picture in this respect is illuminating as it sheds much light on the Japanese psychology.

It was due, I am told, to the genius of the Sung Zen monk-artists that the Buddha or Bodhisattva came to be painted along with the animals and plants. Until then the Buddha and Bodhisattva were represented as beings transcending the reach of human feelings, they were supernatural beings as it were. But when Zen came to control the religious consciousness of the Chinese and the Japanese people, it took away from Buddhist figures that aloof, unconcerned, or rather unapproachable air which had hitherto characterised them. They came down from the transcendental pedestal to mingle themselves with us common beings and also with common animals and plants, with inorganic rocks and

mountains. When they talked, stones nodded their heads, and plants pricked up their ears. That is the reason why the Buddha's Nirvana is so intimately participated in by all forms of being as we observe in the picture.

The famous Nirvana picture of the Tōfukuji Zen monastery, of Kyoto, was painted by one of its monks. It is one of the largest hanging pictures of this class in Japan. It measures about 39×26 feet, and it is said that at the time of a civil war which devastated the greater parts of Kyoto early in the sixteenth century, the army of the Hosokawa family utilised this Nirvana picture by Chō-densu (1352-1431), one of the greatest painters of Japan, for screening their camp from the winds. There is a legend in connection with the production of this reputed picture which is characteristic of the Buddhist philosophy of life. When Chō-densu was engaged in this grand work, a cat used to visit him and sit by him watching the progress of the picture. The artist who wanted ultramarine in mineral form playfully remarked, "If you are good enough to bring me the stuff I want, I will have your picture in this Nirvana." The cat is generally missing for some unknown reason in the Nirvana pictures hitherto executed. Hence Chō-densu's remark. And, miraculously enough, the following day the cat brought him the painting ingredient he wanted and besides led him to the place where it could be found in abundance. The artist's delight was beyond measure and to keep his word he painted the cat in his Nirvana picture, for which it has ever since earned a nation-wide reputation. Is it not a strange story? And it well illustrates the Buddhist attitude towards animals, which is also that of the country-men generally.

8

In fact, Japanese literature abounds with stories of this kind. But instead of citing more such stories it will suit our purpose better to give just a few more references from the history of Japanese culture, wherein an intense apprecia-

tion of objects of nature is expressed by our poets and artists. And the significant fact is that those objects are not necessarily confined to things commonly considered beautiful or those suggestive of an order beyond this world which is so evanescent and ever-changing. Changeability itself is frequently the object of admiration. For it means movement and eternal youthfulness and is associated with the virtue of non-attachment, which is characteristically Buddhistic as well as an aspect of Japanese character.

The morning glory as we all know well is one of the most common flowering plants in Japan. It is quite an art on the part of the cultivators to make the plant yield to their artistic treatment, and competitive exhibitions take place everywhere in Japan early in summer. There are so many changing conditions which are to be taken into consideration most thoroughly when one expects fine large flowers of the vine. But ordinarily it will bloom anywhere profusely throughout the summer over the country fences, walls, hedges, and so on. The one peculiarity is that it blooms fresh every morning, and there are no yesterday's flowers on it. However splendidly the flowers are this morning, they fade even before noon of the same day. This evanescent glory has appealed very much to the Japanese imagination.

I do not know this momentaristic tendency in Japanese psychology is in their native blood or due in some measure to the Buddhist *Weltanschauung*; but the fact is that beauty is something momentary and ever-fleeting and that if it is not appreciated while it is fully charged with life, it becomes a memory, and its liveliness is entirely lost. This is exemplified in the morning glory:

“Each morn as the sun rises,
The flowers are newly fashioned,
Glorious in their first awakening to life;
Who says the creeper is short-lived?
It keeps on blooming ever so long.”

Beauty is ever alive because for it there is no past, no

future, but the present. You hesitate, turn your head, and there is no more beauty. The morning glory must be admired at its first awakening as the sun rises; so is the lotus. This is the way the Japanese people have learned from Zen teaching as to how to love nature, how to be in touch with the life running through all objects including ourselves.

Another poem runs thus:

“The pine-tree lives for a thousand years,
The morning glory but for a single day;
Yet both have fulfilled their destiny.”

There is no fatalism in this. Each moment pulsates with life both in the pine tree and in the morning glory. The worth of this moment is not measured by the one-thousand years of the one and the single day of the latter but by the moment itself. For this is absolute in each of them. Therefore, beauty is not to be spoiled by the thought of fatalism, nor by that of evanescence.

When Chiyo, the Haiku poetess of Kaga Province, ran for her morning water to one of her neighbours because the morning glory was found blooming around the well, her mind was so fully occupied with the beauty of the flower and a tender feeling for the plant that she had no desire to disturb it for her practical purposes. The plant could easily and quietly be removed from the rope or pole around which it probably entwined itself. But the idea never occurred to her. There was something holy about the beautifully unfolding morning glory—though quite an ordinary one of its kind. The poetess caught at the moment a glimpse of this holiness, and we can feel too some of her inspirations in her seventeen syllables:

“My bucket’s carried away
By the morning glory,
And I beg for water.”

What may be called a divine inspiration flashes upon our consciousness, at the sight of an object of nature—which is not necessarily beautiful but may even be ugly from the

so-called commonsense point of view and we are so raised from our earthly occupations that a mere giving vent to the experience sounds curiously factual and prosaic to most outsiders. It is only when they are elevated to the same height that they can grasp the full meaning of the utterance and see into the secrets that are concealed in the poet's feeling for nature. The frog does not seem ordinarily to be a beautiful creature, but when it is found perching on a lotus or bashō leaf still fresh with the morning dew, it stirs the Haiku poet's imagination.

"A solitary frog drenched in rain
Rides on a bashō leaf,
Unsteadily."

A quiet summer scene is depicted by means of a green-backed amphibious animal. To some an incident like this may seem too insignificant to call out any poetical comment, but to the Japanese, especially to the Buddhist Japanese, nothing that takes place in the world is insignificant. The frog is just as important as the eagle or the tiger; every movement of it is directly connected with the primary source of life, and in it and through it one can read the gravest religious truth. Hence Bashō's poem on a frog leaping into the ancient pond in his park. This leap is just as weighty a matter as the fall of Adam from Eden, for there is here too a truth revealing the secrets of creation.

"By a little kitten
Sniffed at,
Creeps the slug unconcerned."

Here is also a bit of human playfulness and sweetness.

References to such happenings in nature are constantly met with throughout Japanese literature, but especially in Haiku poetry, which developed wonderfully during the Tokugawa period. Haiku is singularly concerned with little living things such as flies of all kinds, lice, fleas, bugs, the singing insects, birds, frogs, cats, dogs, fishes, turtles, etc.

It is also deeply concerned with vegetables, plants, rocks, mountains, and rivers. And as we know Haiku is one of the most popular methods for the Japanese people to express their poetic appreciation of nature. In the feeling compressed within the smallest number of syllables, we detect the soul of Japan transparently reflected, showing how poetically sensitive it is towards nature and its objects sentient as well as non-sentient.

It goes without saying that Haiku embodies the spirit of Bashō, its modern founder, and that the spirit of Bashō is the spirit of Zen expressing itself in the seventeen syllables.

Probably the best way to illustrate the Japanese love of nature in relation to the spirit of Zen Buddhism is to analyse the various concepts that have entered into the construction of the tea-room or tea-house where tea-ceremony so-called is conducted in accordance with a set of rules. The rules have not by any means been arbitrarily compiled but they have gradually and unconsciously grown out of the artistically-trained minds of the tea-masters; and in the composition of these minds we find the Japanese instinct for nature thoroughly disciplined in the philosophy of Zen, morally, aesthetically, and intellectually. When we know all about the tea-ceremony—its history, its practice, its conditions, its spiritual background, and also the moral atmosphere radiating from it, we can say that we also comprehend the secrets of Japanese psychology. The subject is fully interesting, but as this paper has already become too long, its treatment will be deferred to another occasion.

Let me then conclude with Jōshū's Zen treatment of his disciples to a cup of tea. You may think that there is nothing in sipping a beverage of this kind and that the Japanese people in fact make too much of daily trivialities while there are so many graver things to think about in our modern life. Whatever you may think about the matter, the Zen masters and tea masters I am sure will go on serenely with their Zen,

their tea, their *Wabi*, or *Sabi*—what this is will be explained somewhere else.

A monk once came to Jōshū (778-897 C.E.) who asked: "Have you ever been here?" And the monk answered, "No, master." Jōshū said, "Have a cup of tea."

When another monk came to him, he asked the same question, to which the monk answered, "Yes, master, I have once been here." Jōshū said, "Have a cup of tea."

Later the Inju (the residing priest) queried, "How is it, master, that you give the same treatment to the monks whether they have ever been here or not?" Jōshū called out, "O Inju!" The Inju answered, "Yes, master"; and Jōshū said, "Have a cup of tea."

Still later, when Bokujū, another master, learned of this, he asked the monk who coming from Jōshū gave him this information, "What is Jōshū's idea?" "Nothing but his old tricky method," was his answer. Bokujū said, "Poor Jōshū, he does not know that you have baptised him with a dipperful of filth." So saying, the master struck the monk.

Bokujū now turned to one of his young attendants and said, "What do you think of Jōshū?" The attendant reverently made bows before him, and the master struck him.

The monk from Jōshū later visited the attendant and asked, "What did your master mean when he struck you awhile ago?" Said the attendant, "Unless it is my master, nobody else will ever strike me so."

After all, the sipping of a cup of tea is not a trifling affair, it is full of grave consequences. "Tea-cult" so called may also have something weighty to tell us about the cultural history of the Japanese people.

DAISETZ TEITARO SUZUKI.

BOOKS AND MAGAZINES

TIBETAN YOGA AND SECRET DOCTRINE OR SEVEN BOOKS OF WISDOM OF THE GREAT PATH, ACCORDING TO THE LATE LAMA RAZI DAWA, Samdup's English Rendering Arranged and Edited by W. Y. Evans-Wentz, with a Foreword by D. R. R. Marett. London: Oxford University Press, 1935, pp. 389, 16 s.

This book forms the third in a threefold series, the former two being THE TIBETAN BOOK OF THE DEAD and TIBET'S GREAT YOGI MILAREPA. There are seven Tibetan texts translated. The editor and translator Mr. Evans-Wentz is of the opinion "that it is only when the West understands the East and the East the West that a culture worthy of the name of civilisation will be evolved. In thus coming to realise that it is in reality One Family, humanity will free itself of all such mentally obscuring concepts as are in this epoch concomitant with nationality, race, caste, or creed, and there will dawn a truly New Age." To begin he gives a general introduction on the subject of Mahayana Buddhism as it is taught and practised in Tibet and then proceeds to his translation of the texts.

The first one *The Precious Rosary* are the Precepts of the Gurus which they give to their disciples. The editor gives interesting notes which serve as a commentary.

The second book is devoted to the teaching of The Nirvanic Path, The Yoga of the Great Symbol, a treatise on the practice of Yoga.

The third book is devoted to the Path of Knowledge, The Yoga of the Six Doctrines. In this book is described the interesting doctrine of Tūmmō, the Psychic Heat. According to this practice, a Yogi even in the midst of ice and snow can generate heat within his own body so that he is kept perfectly warm. In connection with Tūmmō, the Yogi practises certain forms of meditation, breathing, posture, etc., and these are of great interest. The chapter in this book on the Clear Light is suggestive in making comparisons with mysticism in different religions, the symbol of the light being found in all of them.

The fourth book is called *The Path of Transference* and is connected with death. The fifth book is connected with the cutting off of Egoism. The sixth book is called *The Path of the Five Wisdoms*. This is of special interest to us for the Five Wisdoms play a part in the Japanese Shingon Mandara. (See this number of the *Eastern Buddhist*.)

The seventh book is called *The Path of Transcendental Wisdom* and is also of special interest to us for it is *Prajñā-Pāramitā Sutra* so revered in the Japanese Zen sect. The form of it is the shortened *Prajñā Pāramitā* called in Japan *Shinnyo* used both in Shingon and Zen, translated from the Sanskrit by the editor of the *Eastern Buddhist* in his *Manual of Zen Buddhism*. This book has several arresting pictures and the entire book is of the greatest interest to the Buddhist student especially to the Mahayanist. The treatises have never been given to the Western world before and that they are now is due to the deep scholarship of Mr. Evans-Wentz.

A **BUDDHIST BIBLIOGRAPHY**, compiled by Arthur C. March, Editor of *Buddhism in England*, published by The Buddhist Lodge, London, 1935. p. 257. 21/-

This is a valuable reference book for Buddhist students. The 2111 items are arranged according to the alphabetical order of authors, and not only books but magazine articles are included. It is the only complete Bibliography of Buddhism in the English language and must be considered as an indispensable tool for anyone who wishes to make a serious study of Buddhism or for the Buddhist worker who wishes to verify facts about Buddhist books quickly and accurately.

CONCENTRATION AND MEDITATION: A Manual of Mind Development, compiled and published by The Buddhist Lodge, London, 1935. 360 pp. 3/6.

The greater part of this book was originally published in serial form in the Magazine *Buddhism in England*. It now forms a handy compendium to the subjects of which it treats. The subject is divided into four main heads of Concentration, Lower Meditation, Higher Meditation and Contemplation together with an introduction, appendices, biblio-

graphy, glossary and index. This book will prove of value both to the beginner and the advanced student. Not all the exercises need be followed but those selected which seem to be most helpful. Meditation seems to be made rather more complicated than according to the simple methods taught in Japan. With one statement we must take exception and that is the one which advises against the repetition of words. This is quite contrary to Japanese methods which make great and constant use of repetition of words, in the Shingon with its mantra and in the Jōdo with its Nembutsu, even Zen often uses the koan vocally. Moreover we may add that to write of Zen methods without having studied them practically under a Zen teacher is a difficult matter.

This little book will be of great value to those who wish a small book of meditation which will give them a definite course to follow and save them searching through many books and stand them in stead until they can have a personal teacher of illumination to guide them. We are sure that readers will find much of help and inspiration.

BUDDHIST MEDITATION IN THE SOUTHERN SCHOOL: THEORY AND PRACTICE FOR WESTERNERS, by G. Constant Lounsbury, with a Foreword by Evans-Wentz, published by Kegan Paul Trench, Trubner and Co., 1935. pp. 163. 6 s.

This is a very different book from the forgoing for while Concentration and Meditation is chiefly from the point of view of Mahayana, this book is entirely from the standpoint of Hinayana. It is admirably presented and those who like precise and detailed instruction in Meditation will like it. Those who are used to more simple methods will find it weighty and cumbersome. But in spite of difference there is much here which can be taken to heart whether the aspirant belongs to the Northern or the Southern School of Buddhism.

From the Theosophical Publishing House, Adyar, Madras, India:

The Science of Dreams: A Study of Sleep and Dreams, by W. B. Crow, D. Sc., Ph. D. Cloth, pp. 42: According to the author "the study of sleep and dreams involves many factors, and although many theories of dreams have been

put forward I know of no system of philosophy which explains them adequately, other than the synthetic and all-embracing teachings which are known to the world today under the name of Theosophy and which have been expressed in the great works of its Founders and leaders."

The Purpose of Theosophy, by Mrs A. P. Sinnett, Adyar Pamphlet I., No. 193, pp. 32; II. Adyar Pamphlet, No. 194 pp. 42: This study was first published in 1885, the present fourth edition being that of 1935. It expounds the principles of theosophy as taught today as well as fifty years ago. When the author states "that the Eastern teaching advises to crush and subdue the personality that you may come to realise your oneness with the whole universal consciousness," all Buddhists can subscribe even though there may be some difference of opinion upon other matters. All will agree that "humanity should be unselfish" and this Theosophy and Buddhism alike teach.

Discipleship and Some Karmic Problems, by Annie Besant, Adyar Pamphlet No. 195, pp. 25: The problem of karma put into a simple and practical form.

Theories in Comparative Mythology, by Mohmi M. Chatterjee, Adyar Pamphlet No. 196.

A Seven Year Plan, by George S. Arundale.

My Work as President of the Theosophical Society, by George S. Arundale, pp. 49.

The Spirit of Youth, by George S. Arundale, pp. 43.

Methods of Psychic Development, by Irving S. Cooper, Manuals of Occultism, No. 1: According to the preface "this little manual is an attempt to express in clear and simple language free from all technical terms, the laws, practices and results of psychic development." It is stated "that the book is sent out with the earnest wish that a knowledge of the information it contains may not only save many from harm but may lead some nearer to the Light Eternal which dwells in every man."

THE SEVENTH GENERAL REPORT OF THE RAMAKRISHNA MISSION, 1931-33, September, 1934. Issued by The Governing Body from Belur Math, Howrah, India.

This pamphlet of 97 pages gives information of the Ramakrishna Mission in different parts of the world.

SRI RAMAKRISHNA CENTENARY, 11 page pamphlet issued by The Sri Ramakrishna Math, Belur, Howrah, India.

PARAMAHANSA RAMAKRISHNA, by Protap Chandra Mayumdar, Third Edition, Udbodhan Office, Baghbazar, Calcutta, 1930, 12 pages.

An extract from *The Theistic Quarterly Review* of October, 1897, telling something of the life of the Hindu saint.

MY MASTER, by Swami Vivekananda, Third Edition, issued by Advaita, Ashrama, Mayavati, Almôra, Himalayas, 58 pages.

An address delivered in New York upon Paramahansa Ramakrishna.

KARMA YOGA, by Swami Vivekananda, Fourth Edition, published by Advaita Ashrama Mayavati, Almora, 1930, 122 pp. with frontispiece portrait of the Swami.

This is a famous little book written by the Swami many years ago on the doctrine of work, of work performed not for its fruits but for the work itself. The Swami declares that Buddha is the one man who carried the practice of Karma Yoga to perfection. "All the prophets of the world, except Buddha, had external motives to move them to unselfish action. The prophets of the world, with this single exception, may be divided into two sets, one set holding that they are incarnations of God come down on earth, and the other holding that they are only messengers from God, and both draw their impetus for work from outside, expect reward from outside, however highly spiritual may be the language they use. But Buddha is the only prophet who said, 'I do not care to know your various theories about God. What is the use of discussing all the subtle doctrines about the soul? Do good and be good. And this will take you to freedom and to whatever truth there is.' He was, in the conduct of his life, absolutely without personal motives; and what man worked more than he? Show me in history one character who has soared so high above all. The whole human race has produced but one such character, such high philosophy, such wide sympathy. This great philosopher,

preaching the highest philosophy, yet had the deepest sympathy for the lowest of animals, and never put forth any claims for himself. He is the ideal *Karma-Yogi*, acting entirely without motive, and the history of humanity shows him to have been the greatest man ever born; beyond compare the greatest combination of heart and brain that ever existed, the greatest soul-power that has ever been manifested. He is the first great reformer the world has seen. He was the first who dared to say, 'Believe not because some old manuscripts are produced, believe not because it is your national belief, because you have been made to believe it from your childhood; but reason it all out, and after you have analysed it, then, if you find that it will do good to one and all, believe it, live up to it, and help others to live up to it.' He works best who works without any motive, neither for money, nor for fame, nor for anything else; and when a man can do that, he will be a Buddha, and out of him will come the power to work in such a manner as will transform the world. This man represents the very highest ideal of *Karma-Yoga*."

TEACHINGS OF SRI RAMAKRISHNA, published by Advaita Ashrama, Mayavati, Almora, Himalayas, 401 pp.

In this new edition the teachings of Sri Ramakrishna which originally were brought out in two volumes are put in one volume after a thorough revision. In this small book are to be found the teachings of the great Hindu Saint, the Master of Swami Vivekananda. The chapter on Spiritual Practice is of special interest. Quite allied to Mahayana thought is the opening of this chapter. "When a thorn runs into the flesh, one extracts it with another, and then throws the two away. So 'relative' knowledge alone can remove that 'relative' ignorance which blinds the eye of the Self. But such knowledge and such ignorance are both alike included in Nescience; hence the man who attains to the highest Jnana, the knowledge of the Absolute, does away in the end with both knowledge and ignorance, being free himself from all duality."

THE RAMAKRISHNA MATH AND MISSION CONVENTION, 1926, published by The Math Belur, Howrah, Bengal. 304 pp.

This is a record of the proceedings of the Ramakrishna Math and Mission Convention held in 1926 incidentally containing a general account of the Ramakrishna-Vivekananda movement and its achievements and progress.

THE CLASSIC OF PURITY: A New Translation by the Editors of *The Shrine of Wisdom*, published by *The Shrine of Wisdom*, 1934, pp. 7.

This is a short treatise supposed to be written by Ko Hsuan (A.D. 222-277), a Taoist. There have been previous English translations but this one strives to restore obscure passages to their original purity. It is a mystical book of great truth and beauty and it has affinity with Zen Buddhism. "He who attains Purity and Stillness enters into the Immutable Tao."

弘法大師御影及解説 (Historical Portraits of Kōbō Daishi), compiled by Gyōyei Midzuhara.

Kūkai (774-835) who is better known as Kōbō Daishi is one of the greatest figures not only in the annals of Japanese Buddhism but in the general cultural history of Japan. Mt. Kōya has a world-wide reputation and is one of the sights foreign visitors do not fail to visit in Japan, and those who visit Kōya all know something of Kōbō Daishi. To the Japanese the name is as familiar as household words, and there are many proverbs associated with it.

As the founder of the Shingon sect more than one thousand years ago, his name has a mystical ring among his followers. "Namu Daishi Henjō Kongō" is for them an "Om Mani Padme Hum," and is recited by them as is "Namu Myōhō Renge Kyō" by followers of Nichiren and "Namu Amida Butsu" by those of Hōnen and Shinran. In this respect the Shingon is decidedly more personal than any other sects of Buddhism. There is reason for this. In Shingon Kōbō Daishi stands not as a transmitter of the truth, but as the truth itself, that is, as an incarnation of Dainichi, Mahāvairocana Buddha.

The Shingon finds a deep meaning (*mitsu*=secret) in

every concrete object, and this has stimulated the art instinct of its advocates. The Mandala pictures in which the whole universe is given its symbolic interpretation require the highest development of artistic skill on the part of the painter. Sculpture has also found its share in the Shingon ritualism. When this characteristic tendency in Shingon to give a concrete form to every concept they have of their supreme reality is combined with their feeling for Kōbō Daishi as an earthly transformation of Dainichi, we understand how they vie with one another in preserving his form by every possible means. His portraits are said to have been painted several times during his life. The one kept in the innermost shrine at Kōya is ascribed to the Prince-monk Shinnyo who was one of the great disciples of Kōbō Daishi.

In fact Kōbō Daishi himself is considered still alive deeply absorbed in meditation and waiting for Miroku's (=Maitreya's) appearance on earth. When this inner cave was opened eighty-seven years after his entrance into meditation, it is said that he was seen as showing no change in expression. When he was yet alive, he was once observed by all who surrounded him in transfiguration emitting golden rays from his face. This was to prove his doctrine of "Soku-shin Jōbutsu" which means that one in this fleshly body becomes a Buddha.

Reverend Gyōyei Midzuhara, of Shinnōin, Kōya, which is the temple founded by and dedicated to the prince-monk Shinnyo, has recently published (in Japanese) an artistically finished book containing the most important and representative portraits and statues of Kōbō Daishi, now extant in Japan. To collect them he travelled widely, visiting many temples and private collectors. The reproductions are most excellently executed by one of the artistic printers of Kyoto, known as the Benridō. The paper used is of the best Japanese *torinoko* variety. The pictures are kept in a case, and a book, containing a general introduction to the subject and an explanation of each reproduction, accompanies them. The paper for this book was specially made by the Kōya paper-men who have supplied Kōya with their product during the past centuries. The collotypes number fifty-six, the oldest of which dates 951 A.D., one hundred and eighteen years after Kōbō Daishi. The portrait by the prince-monk

Shinnyo which was made while Daishi was still among us is not allowed to be reproduced. It is the sacred treasure of Kōya, and the object of worship for all Shingon people.

The pictures collected here are often expressive of the time of their production. For instance, the one depicting Daishi in a Mandala together with many lay-Buddhists and other figures is significant in more than one respect. For in the assembly of over fifty persons most of whom are of the royal families we discover Prince Shōtoku, Daruma (founder of Zen), Yeshe (one of the Chinese Tendai patriarchs), Śrīmālā Devi (the royal lady of the sutra bearing her name), Amida attended by Kwannon and Seishi, etc. The Mandala was made during the Kamakura era. The association of Prince Shōtoku with Kōbō Daishi seems to have been a peculiar feature of Kamakura Buddhism. Prince Shōtoku comes also very closely related to Shinran Shōnin.

Reverend Midzuhara is one of the scholar-priests of Kōya who are actively striving to live up to the high spiritual standard traditionally permeating the Kōya atmosphere.

Magazines received in exchange for the *Eastern Buddhist: Buddhism in England*, London; *The Maha-Bodhi*, Calcutta; *The Aryan Path*, Bombay; *Message of the East*, Boston; *Vedanta Darpana*, New York; *Vedanta Kesari*, India; *Shrine of Wisdom*, London; *Mythic Magazine*, India; *Theosophical Quarterly*, New York; *Bulletin of Oriental Studies*, London; *Bulletin of Bhandarkar Oriental Research Institute*, Poona, India; *Journal of Religion*, Chicago, Ill., U.S.A.; *Le Lotus Bleu*, Paris; *The Liberal Catholic*, London; *The Theosophical Messenger*, Wheaton, Ill., U.S.A.; *The Kalpaka*, India; *Calamus*, Dublin, Ireland; *Indian Historical Quarterly*, Calcutta, India; *Litterae Orientales*, Leipzig; *Zeitschrift für Indologie und Iranistik*; *Journal Asiatique*, Paris; *Wiener Beiträge zur Kulturgeschichte und Linguistik Veröffentlichungen des Institutes für Völkerkunde an der Universität Wien*, Vienna; *Yoga*, edited by Shri Yogendra Yoga Institute, Bombay, India; *L'Asie Nouvelle*, Saigon; *The Theosophist*, Adyar India; *The Sufi*, Deventer, Holland.

NOTES

It is just five years this month that Sir Charles Eliot returned to England with his MS on Japanese Buddhism, with the intention of publishing it. The last time I saw him at Otani University was, I think some time in December of the preceding year. The meeting we arranged had to take place while he was suffering from a severe cold. He did not have many things to talk about at this interview. He was not feeling at all well. When I expressed my regret that he had to force himself to come up to Kyoto and my hope that he would come to the East once more, he said, "I am now approaching seventy and may not come back." The tone of his voice foreboded something ill, and I felt quite sorry to miss him from the room where he used to come frequently to consult the books kept there and to have a talk with me on the subject he was then preparing to write. When I heard of the unfortunate event that overtook him on his way back to his own country, the news depressed me very much indeed, not only for personal reasons but for the cause of Buddhism. It was to be greatly regretted that Sir Charles was not able to go over the publication of his book himself.

Japanese Buddhism is divided into three parts: the first deals with Indian and Chinese Buddhism, the second with the history of Buddhism in Japan, and the third with the different sects and their doctrines, of which the last chapter on Nichiren is supplied by Sir George B. Sansom. To make a detailed survey of the book here is not my object. If the author were still on this side of the earth, there are some points I should like to communicate to him.

The study of Japanese Buddhism offers many interesting subjects not only from the point of view of the development of Buddhist thought itself but from the point of view generally of the religious consciousness. The Nichiren, Shin, and Zen are peculiar to Japanese Buddhism. While Zen came originally from China, it has entered so perfectly into the Japanese soul that, as Sir Charles states, "it is also the expression of that (Japanese) character." The Shin teaching developed from the Jōdo whose first intimations were given

by the Chinese Buddhists of the fifth and the sixth century, but in China even to the present date, no Buddhist teaching corresponding to the Shin has made its appearance. While Shin offers so much analogy to Christianity in many respects, it differs from the latter at one most conspicuous point which concerns its idea of history. As to the Nichiren, its peculiar association with nationalism and its aggressive militant spirit so foreign to the general Buddhist attitude are its special features which are to be explained in connection with the psychology of the Japanese people. Lastly, the Shingon is a mine of ideas, imageries, symbols, mudras, mantras, etc. Every conceivable being is included in its two Mandalas. It is a marvellous fact in the history of religion to see so many able minds sheltered in the cloisters of the richly endowed monasteries, devoting themselves to the study of every detail of their mystic rites.

Some critics state that the Japanese people are neither religious nor philosophical. In whatever sense this criticism may be regarded, the critics have not evidently studied the Japanese mind to its depths as they are traceable principally in the history of Buddhism. I remember I once had a talk with a prominent American many years ago who said among other things that as Japan and things Japanese had already been exhaustively studied what more things were there to write about? This was quite a sweeping remark, and I should now imagine he himself did not really mean what he then stated. Even a humble *mikan* (mandarin orange) lying before me at this moment is an inexhaustible treasure of secrets, which will yield up its contents only to those who really understand—and how many of us really understand this innocent fruit? I say this not merely from the religious point of view but from that of science too. Sir Charles was quite different in this respect, whenever some not necessarily very important points were suggested to him in regard to Japanese Buddhism he was most appreciative of the information. He had a truly scholarly trend of mind.

We are to be greatly thankful for the immense task the publishers took in the editing of this book, *Japanese Buddhism*. Without them we might never have seen this book on which the author put all his learning, scholarly spirit, and sympathetic heart of his last years. When I heard of the

death of the author at the Straits of Malacca, I felt deeply concerned about his MS. How glad I was when I heard of its publication! And when I received finally a complimentary copy from one of his relatives, all the pleasant memories I had with him in Kyoto and Nara were revived, but at the same time a deep feeling of sorrow depressed me. The author was a great friend of the Japanese people and of Buddhism.

D. T. S.

Manshi Kiyozawa (1863-1903) was a unique figure in the Buddhist world of the Meiji era. He was a great student of philosophy and tried heroically to solve the problem of life on the intellectual plane as was the case with other young people of his day. For that was the day when the intellectualising spirit of the nineteenth century was still most strongly felt in Japan, and it was also the day when Buddhism was still struggling hard to recover from the terrible blow dealt to it by the statesmen of the Restoration. Finding finally the uselessness of logic and science in the discovery of the Reality, he abandoned himself into the arms of Amida. He became a staunch follower of Shinran and gathered many young souls about him. Some of the latter are now proving to be the stronghold of the sect. Last year they commemorated the thirty-fifth anniversary of his death by publishing his complete works and also issuing popular selections of his writings. Below is an extract from what may be termed with his death-bed confession written by himself a few days before, in which he boldly states his faith:

"When I am asked about my faith, I say it consists in believing in Nyorai; he is the original body in whom my faith rests and in whom I cannot help but believe. The Nyorai in whom my faith rests is the original body which is able to make me what I am, in spite of the fact that I am the one who, as far as his self-power is concerned, has no power to accomplish anything, no power to stand by himself, being utterly helpless by himself. I am the one who has no power to understand what good and evil, truth and falsehood, happiness and misfortune are; and this being so I am utterly ignorant as to which way to move, left or right, backward or forward, in the world where good and evil, truth and falsehood, happiness and misfortune exist; and Nyorai

is he who has the power to make me move in this world, to make me die perfectly unconscious of all these complications: Nyorai indeed is this primary body in which I have my faith. Without believing in this Nyorai I am unable to live this life, I am unable to die. I have no choice but to believe in this Nyorai, I have no other way in this world but to place my faith in this Nyorai.

"How does the infinitely loving Nyorai allow me to enjoy this peace of mind? He does this in no other way than by taking all responsibilities off me and thus by saving me. No sins are hindrances before Nyorai. I have no necessity to judge by myself what is good and bad, what is just and unjust. In whatever affairs, I just follow my own moods, go on with what my heart dictates, and have no compunctions. Whether my conduct is faulty, whether it is sinful, I do not worry myself about it. Nyorai takes up all responsibilities for my deeds whatever they are. Only by believing in this Nyorai, I am enabled to abide in a state of eternal peace. The power of Nyorai is infinite. The power of Nyorai is peerless. The power of Nyorai pervades on every occasion. The power of Nyorai prevails in the ten quarters and acts with the utmost freedom breaking through every hindrance, every obstruction."

Recently there is much talk about the revival of Buddhism in Japan, but in point of fact there are not so many individual phenomena substantiating the report. Religious subjects have been broadcasted on the radio, the publication of some popular Buddhist books have sold well, more Buddhist magazines have been issued, the government attitude towards religious teaching in the government schools and colleges has been relaxed, these are all encouraging signs of revival, to our mind, in the Buddhist world of present Japan. The old temples are repaired, the annual festivals are well attended by people from the country, and books on Buddhism are overcrowding the market. This result is most encouraging. But there is much room for improvement. The Buddhist colleges should be better equipped, the qualifications of the Buddhist missionaries both domestic and foreign elevated, new enterprises, social, scholarly, and international, supported and Buddhist priests and monks themselves

awaken to the new requirements of the new age, not only from the moral and spiritual point of view but also from that of social movements.

People talk much about the revival of the religious spirit in Japan, and by this they point to the rise of a number of new "religious" movements. Some of them are, indeed, gathering a large following and building up large halls or auditoriums, some critics ascribe these movements to a feeling of unrest which is visible throughout the various social strata. The feeling of unrest largely comes they say from the present economic system as well as from complicated international relations.

Whatever this may be, the curious feature of these "religious" movements in Japan is that something of the doctrine of Christian Science is perceivable in them. "Spirit is everything, matter nil," they declare. This pure "idealism" is however really a growth on Oriental soil, which was deftly appropriated by the American mind, and so reconstructed as to suit the psychology of people on the other side of the Pacific. If spirit is all in all, why bother about wealth and health? Christian Science is a "religion" of the will and not of the intellect, in fact as is all religion. But in its case a great deal of unpurged wishes are mixed up in its teaching. I am not qualified at this moment to pass a judgment on the new "religious" movements, in Japan. But this I state that they are followers like Christian Scientists of money and health. We are ill because we are ill in spirit, we are poor because we fail to recognise the truth that we are plentifully supplied in spirit with all that we need. They of course contain much of religious truth, but as to how far we can make a direct application of such truth to our everyday life we have to study the matter from the various angles of economy, science, politics, morality, etc.

In ancient days Oriental idealism fared well, because of the peculiar environment from which it arose. When the Americans adopted it, they naturally had to modify it to suit not only their psychology but their special social and economic conditions. Perhaps very many people in America found Science congenial, and it is thriving. Are there situations in present Japan which require her people to take their

ancient creed back together with its American modifications? This world circulation and interpenetration of ideas is an interesting subject of study for students of religion.

The sixth All Japan Buddhist Assembly was held November 3-6 at the Hongwanji Temple in Tokyo. Three thousand priests representing thirteen sects and fifty-four branches of Japanese Buddhism gathered from all parts of the country to discuss various matters in connection with social service and education and formulated the following declaration, "We Buddhists expect to endeavour to renew the Dharma of Buddha in the present age, correct existing evils and enhance national prosperity."

A Memorial Service for the late Prof. Sylvain Lévi was held at Zōjōji, Tokyo, according to Buddhist rites, on November 26, under the joint auspices of the International Buddhist Society, the Imperial Academy, the Franco-Japanese Society, the Societies of Indian Philosophy, of Indian Literature, of Religion, each in the Imperial Universities of Tokyo and Kyoto, and other organisations. A large number of politicians and scholars, both Europeans and Japanese, attended the service. After the service, a memorial speech meeting was held and Professors Inoue, Takakusu, Anezaki, and others talked about the late scholar and his great achievements in his life-time.

The All Japan Truth Movement was formed in 1934 by Rev. E. Tomomatsu and others for the purpose of popularising Buddhism, to so modernise it as to appeal to the masses. Its motto is "Awaken in the Truth to that which is old, yet ever new." It publishes a monthly magazine and a newspapers and holds lectures. At a recent meeting in Tokyo, a meeting was held which was enthusiastically attended.

The radio has been much used during the past years for the presentation of Buddhism. Series of lectures were given on the Life of the Buddha, the lives of famous Buddhists, such as Kōbō Daishi, Nichiren, Shinran, on sutras such as *Kegon* (Avatamsaka), *Shōmangyō* (Shrimālādevi), *Yūima* (Vimalakirti), and others. Lectures on Zen were also

given by different scholars and masters of Zen Buddhism.

The drama has also played its part. Last year Sesshu Hayakawa, the famous actor, presented the movie drama on the life of Nichiren and this year, a stage drama on the life of Shakamuni. His bearing, his noble mien, distinguished and handsome appearance together with the subtle Oriental knowledge of action in no-action made both these presentations noteworthy.

In October the Nippon Buddhist Research Association held a meeting for three days when lectures on various subjects connected with Buddhism were presented by scholars of different sects.

A complete Sanskrit text of the *Gaṇḍavyūha-sūtra* is now available as Part IV has recently been issued by the Sanskrit Buddhist Texts Publishing Society. The editors are preparing an abstract of contents and an index of proper names and also an introduction.

The Nikka Bukkyō Kyōkai (Sino-Japanese Buddhist Society) was established last year for the purpose of promoting an intimate relation between Buddhists in both countries. The society wishes to arrange for the exchange of scholars and students, for the publication of a magazine in both languages and for the translation of Buddhist literature.

Last summer a number of summer schools were maintained for Buddhist study, in Tokyo, Kyoto, Osaka and many other cities and at Mt. communities such as Kōyasan, Hieizan and others. Besides, at many temples, Zen meditation is taught systematically.

The Sixth Annual Session of the Oriental Summer College of which Mr Kaju Nakamura, member of the House of Representatives, is president and sponsor was held in Tokyo and at Karuizawa last July. This summer college was established with the ideal to interpret Oriental culture accurately to the people of other countries. Lectures were given to appreciative audiences on many subjects connected with Japanese religion, history and art. The first lecture

was delivered by the editor of the *Eastern Buddhist* on Zen Buddhism and its influence on Japanese culture.

The International Culture Relation Society (Kokusai Bunka Shinkō Kai) has been recently established for the purpose of bringing to Western countries a thorough understanding of Eastern, especially Japanese culture through lecture courses, publication of books, exchange of scholars, art exhibitions, etc. This past season its lecture courses given in Tokyo have been well attended. One lecture on Zen Buddhism was given by the editor of the *Eastern Buddhist*. This shows that an increasing interest in Japanese Buddhism is being taken by persons of Western countries.

The three main sutras of the Jōdo and Shin sects: *the Muryōju (Sukhāvatī-vyūha)*, *the Meditation* and *the Amida* were translated into German by Prof. Z. Usami and are to be published at Berlin.

Our New Contributor, L. de Hoyer, who was formerly vice-president of the Chinese Eastern Railway, has been in the Far East for thirty years. Now retired from business, he is devoting himself to the study of oriental religion and philosophy spending his time in Paris and in Peking.

Owing to unavoidable delays, Miss Teresina Rowell's Essay on "The Background and Early Use of the Buddha-Kṣetra Concept" will be kept over to the next number. Mr Ohashi's article will also be concluded in the next number.

The editor of *The Eastern Buddhist* is leaving Japan on June 4. He will attend the World Congress of Faiths in London during July and give an address. He also hopes to visit Paris and on his return journey the United States and Hawaii.

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DAISETZ TEITARO SUZUKI

BEATRICE LANE SUZUKI

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THE BACKGROUND AND EARLY USE OF THE BUDDHA-KṢETRA CONCEPT

(Concluded)

CHAPTER IV.

APOCALYPTIC USE OF THE FIELDS

“Though he understands that there is neither birth nor death, yet he manifests himself in all lands as the sun is seen from every quarter. Honouring countless millions of Tathāgatas in all the ten directions, in him there is no idea of particularity because he distinguishes not between those Buddhas and himself. Though he comprehends the emptiness of those Buddha-lands and of the beings therein, yet he ever realises the land of purity for the sake of beings who ought to be taught.”

From the *Vimalakīrtinirdeśa*
(*Eastern Buddhist*, IV. p. 53).

We have considered the Buddha-field as the dwelling place of the upward-striving Bodhisattvas and the ideal world which they must create and “purify” during their career, and as the realm of sovereignty and teaching responsibility where each “completely Enlightened One” carries out his Buddha-duty of maturing creatures. We have still to deal with the part played in this teaching process by those miraculous illuminations of Buddha-fields which are so familiar to us from the apocalypses of the *Lotus*. We must try to discover what is meant when they are referred to as “illusory manifestations”: how far they are thought of as real or unreal, and what fundamental meaning is expressed by their appearance.

Marvelous illumination of myriads of Buddha-fields is

almost a common occurrence in some of the great Mahāyāna texts,—notably the *Lotus*. They appear most frequently as an accompaniment of some particularly significant utterance on the part of a Tathāgata. Great expositions of the Dharma (*dharmaparyāyas*) are in the Mahāyāna usually heralded by a display of marvels on a grand scale, and the illumined fields play an important part in setting the stage.¹ Their especial function is to create a sense of the vast cosmic extent of the marvel,² making both learned and simple hearers feel the vast glory of the Tathāgata and the cosmic setting of his Dharma. The significance of his activities for the whole cosmos is expressed, much as we saw it expressed

¹ See e.g. *Lotus* I, p. 15–16, gāthā 52: “For what purpose has light of such a sort been emitted today by the Sugata? How great the power of the bull-of-men! How extensive and pure his knowledge!

“53: Whose single ray emitted today in the world makes visible many thousands of fields! There must be some sort of reason for the being emitted of this extended ray.

“54: What supreme dharmas were attained by the Sugata then, on the terrace of enlightenment by the best of men,—will the leader of the world explain them, or will he prophesy their destiny to the Bodhisattvas?

“55: There must be a reason of no small weight why many thousands of fields are manifested, beautifully adorned, shining with jewels, and Buddhas characterised by infinite vision are seen” (*drśyanti* for *drśyante*). See also *Lotus* I. 8 (tr. 9); 20, line 8 ff., etc.

² Typical is the apocalypse in *Lotus* Ch. XXIII 423 (tr. 393): “At that moment the Bhagavat Śākyamuni... sent forth from his ūrṇā-sheath a ray of light by which in the east hundreds of thousands of crores of Buddha-fields equal to the sands of eighteen river Ganges, became illuminated. Beyond those Buddha-fields, equal, etc. is the world called Vairocanaśāmi-pratimaṇḍita.” As thus used, the Buddha-fields are simply an element in cosmic enumeration, a way of expressing vast numbers and vast distances. This use is common (see especially *Lotus*, XI passim). Perhaps still more familiar is their purely numerical use in the phrase “equal in number to the countless, hundreds of thousands of crores of niyutas of dust-atoms in ten Buddha-fields” (*daśabuddhakṣetrānabhiṣṭāpyakoṭinīyutaśatasāhasraparamānura-jahsamā...*) used to express vast numbers of world-systems, creatures, Bodhisattvas, etc. See e.g. *Daś.* 3, 72, 81, 89, 95, 98, 99 and passim, to take examples from only one text.

in Hīnayāna literature, by *shaking of the Buddha-fields*.¹ Upon the Blessed One's entrance into meditation,² especially preceding a sermon, or upon the arrival of a Tathāgata on this earth,³ the acclaim and participation of the cosmos is signified by the shaking of the fields.

On other occasions the hundreds of thousands of crores of niyutas of Buddha-fields have a place not only in the display heralding the sermon, but in the very teaching itself. In such cases the Tathāgata may describe the glories of the fields in order to inspire the Bodhisattvas.⁴

¹ The fields thus take the place of the 10,000 world-systems which in the Jātaka and other Hīnayāna works celebrated Gotama's birth, enlightenment, etc. by their joyful shaking. Shaking of the world-systems continues to appear in Mahāyāna texts, however, as in *Lotus* 163, line 5 ff. (tr. 160). "World-systems" and "Buddha-fields" are used practically synonymously in this connection (as in their numerical use, as we saw from the *Mahāvastu*). A curious combination of kṣetras and dhātus celebrated the Bodhisattva's attainment of perfection, in *Daś.* 83 D (Bhūmi X), with "a shaking of all lokadhātus/ and an ending of all calamity/ and an irradiation and illumination of the whole dharmadhātu/ and a purifying of all (or the whole) lokadhātu/ and a crying of the bruit of the names of all the Buddha-kṣetras(!)...and a sounding of the instruments and voices of men and gods in all world-systems...."

² e.g. *Lotus*, tr. p. 6-7; 9; 20; 24, gāthās 61-64.

³ e.g. *Lotus*, tr. 184, gāthā 67; p. 397, etc.

⁴ So *Sukh.* 10, line 2-6: The Tathāgata Lokeśvararāja upon the request of the bhikṣu Dharmākara sets forth for a full koṭi of years the "perfection of arrays of the ornaments of the qualities (*guṇāṃ kāravyūhasaṃpadam*) of the Buddha-fields of 8100,000 niyutas of koṭis of Buddhas—together with [their] form, together with instruction and exposition; desirous of welfare....unto the non-ending (*tanupacchedāya, upakṣedāya?*) of Buddha-fields, having conceived great compassion for all creatures...."

Cf. the marvelous illumination in *Daś.* 85 E, in which the ray is not merely a herald but seems itself to perform the instruction, instigation of Bodhisattvas, manifestation of transformations, etc.: "Then, good youths, rays called 'Possessed of the higher knowledge of omniscience' came forth from the ūṣā-sheath of those Tathāgatas, Arhats etc., [as] innumerable retinues. Having illumined all the world-systems in all the ten directions without exception, having revered the ten-formed world(?), having manifested mighty Tathāgata-transformations (*vikurvitā*), having instigated many hundreds of thousands of koṭis of niyutas of Bodhisattvas, having shaken to-

In the apocalypses considered so far, the Buddha-fields have been spoken of as having a veritable existence of their own, whether they appeared as heralds to express the cosmic magnitude of the scene, or as part of the teaching itself. They seem to have been thought of as existing in their own right simply as component elements of the universe (practically equivalent to lokadhātu), which are illumined in vast numbers and shake as part of the marvelous phenomena connected with the Tathāgatas' preaching.

But in other apocalypses the many Buddhas who preach in various Buddha-fields are spoken of as "created," as if they had no ultimate reality of their own. Often in the *Lotus*, in miraculous illuminations, the various Buddhas preaching the Dharma to creatures, in their various fields in all the directions, are referred to as *Tathāgata-vigrahas*—"Tathāgata-forms" or "frames."¹ And though it is not

gether in six ways all the Buddha-kṣetra extents...having shown all the Buddha-seats of enlightenment-into-Sambodhi belonging to all Tathāgatas, and pointed out the splendour of the arrays of the audience-assemblies of all the Buddhas, etc....that ray returned."

¹ See especially the passage concerning Prabhūtaratna's *adhigāhāna* (see next page and Appendix C) in *Lotus* 242, line 4-13 (tr. 230 ff): "When the Buddhas...in other Buddha-fields shall preach this...*Lotus*, then may this stūpa which is the frame of my self-essence (*ātmaśāstravavigrahastūpa*) approach the Tathāgata to hear the *Lotus*. And when the Buddhas wish to open this stūpa, and show it to the four-fold audience, then, having assembled all those Tathāgata-frames created from their own self-essence by the Tathāgatas in other Buddha-fields in the ten directions, which in those several Buddha-fields under various names preach the Dharma to creatures...it should be opened and shown, etc....So (*taḍ*), many Tathāgata-frames created by me also which in the ten directions in other Buddha-fields in thousands of lokadhātus preach the Dharma to creatures, they all now ought to be brought here." *tān mayāpi...bahavas Tathāgatavigrahā nirmitā ye daśasu dikṣv anyonyeṣu buddhakṣetreṣu lokadhātusahasreṣu sattvānāṃ dharmāṃ deśayanti*....After this follows (starting p. 243) the passage quoted in Appendix A. The Tathāgatavigrahas of *Lotus* XI.

Cf. *Lotus* 247, l. 12 (tr. 235): *tena khalu samayena bhagavatā śākyamuninā ye nirmitās Tathāgatāḥ pūrvasyāṃ diśi sattvānāṃ dharmāṃ deśayanti sma gaṅgānadivālūkopameṣu buddhakṣetrakoṭīnāyutaśatasahasreṣu*.

Cf. almost an identical passage in *Lotus* 307, line 4, (tr. 290).

necessarily implied in such statements that their fields likewise are creations of the Tathāgata's powers of projecting, still, belief in "created Buddhas" may have paved the way for the belief in "manifested fields" which we shall see later in this chapter.

The belief in illusory manifestations or "Buddha-forms" preaching in various parts of the universe, goes back to a belief of long standing in Buddhism that the Buddha¹ could by *iddhi* power (by the special type known as *adhiṭṭhānā-iddhi*) project a sort of double of himself. Thus in the Pali *Atthasālinī*² we read how the Buddha by his *adhiṭṭhāna* created a *nimmitabuddha* to preach the Dhamma while he himself went off to beg for his supper! (See Appendix C for further illustrations of the development of this belief and the use of *adhiṭṭhāna* in early Mahāyāna.) This sort of "created Buddha" seems clearly to be the ancestor of the *nirmita-Buddhas* or *Tathāgata-vigrahas* which we meet in the *Lotus*.

A type of magic power closely related to *adhiṭṭhāna* was *vikubbanā-iddhi* (see Appendix C), the power of transforming oneself into various different shapes. Even in the Pali literature³ we find the Buddha using this power to make himself like in appearance to whatever group he might be talking to: brahmins, householders, various categories of devas, etc. This transformation appearance will easily have

¹ (or anyone who attained the requisite power).

² *The Expositor*, p. 20, Text p. 16.

³ Thus *Mahāparinibbāna Suttānta*, §21, *Dīgha* ii, 109 (Dial. II, 112): "Now of eight kinds, Ānanda, are these assemblies. Which are the eight? Assemblies of nobles, brahmins, householders and wanderers, and of the deva-hosts of the four Lokapālas (Guardians of the four Quarters), of the Great Thirty-Three, of the Māras, and of the Brahmās.

"Now I call to mind, Ānanda, how when I used to enter into an assembly of many hundred nobles, before I had seated myself or talked to them or started a conversation, I used to become in colour like unto their color, and in voice like unto their voice. Then with religious discourse I used to instruct and incite them," etc., for all eight kinds of assemblies.

developed into the *nirmāṇakāya* or "body of transformation or metamorphosis" so familiar to us from Sanskrit Buddhist scriptures.

These two interrelated powers—*self-multiplication*, and *self-transformation* to accommodate one's form to the form of one's hearers—play a rôle of the greatest importance in the teaching-technique of the Mahāyāna Buddha. Some comprehension of the ontology implied in their use is vital to an understanding of the meaning of the Buddha-fields in the apocalypses of the Greater Vehicle. The Mahāyāna Bodhisattva is expected to cultivate such powers in his efforts to enlighten all creatures. According to *Daśabhūmika*, in the eighth bhūmi he assumes various forms according to his audience,¹ and "*becomes endowed with an illusory manifestation in countless Buddha-fields and Tathāgata-audience-assemblies*," though he "*does not move from one Buddha-field*."² He can "*manifest complete enlightenment in what-*

¹ *Daś.* 68. M: According to the body-modifications of beings and their intents, in those Buddha-fields and in those audience-assemblies in each several place and in each several way he manifests his own body (or "an own body?"): in the Śramaṇa audience-assembly he manifests the colour and form of a śramaṇa, in the brāhmaṇa audience-assembly he manifests the colour and form of a brāhmaṇa, etc.

Yādrśī satvānām kāyavibhaktiś ca (varṇalīṅgasaṃsthānārohapari-
ṇāha) adhimuktyadhyāśayas ca teṣu buddha-kṣetreṣu teṣu ca parśan-
maṇḍaleṣu tatra tatra tathā tathā svakāyam ādarśayati/ sa śramaṇa-
parśanmaṇḍaleṣu śramaṇavarṇarūpam ādarśayati/ brāhmaṇaparśan-
maṇḍaleṣu brāhmaṇavarṇarūpam ādarśayati/ kṣatriya, etc./ vaiśya,
etc./ śūdra...gṛhāpati...cāturmahārājika...trāyastriṃśa.../ tuṣita..
etc., etc./

Śrāvakavaineikānām satvānām śrāvakakāyavarṇarūpam ādar-
śayati/ pratyekabuddhavaineikānām satvānām pratyekabuddhavarṇa-
rūpam ādarśayati/ bodhisattva, etc...tathāgata, etc./ iti hi bho
jinaputra yāvanto 'nabhilāpyeṣu buddha-kṣetreṣu satvānām upapattiyā-
yatanādhimukti-prasarās teṣu tathatvāya svakāyavibhaktim ādarśayati/

Cf. *Lotus* 444-445 (tr. 411) where Bhagavat explains how "there are worlds in which the Bodhisattva Avalokiteśvara preaches the Dharma to creatures in the shape of a Buddha; in others in the shape of a Bodhisattva. To some he shows the Dharma in the shape of a Pratyekabuddha...śrāvaka...Brahmā...Indra...gandharva... etc. With such a faculty of transformation (*vikurvayā*) the Bodhi-
sattva Avalokiteśvara is moving in this Saḥ-world."

ever Buddha-field at whatever time he desires."² And as he adapts his own forms to suit the needs of the creatures who have to be enlightened, so he establishes Buddha-fields according to the needs of beings. According to *Vimala-kīrtinirdeśa*:³

"A Bodhisattva establishes his world according to the beings who are to be taught and disciplined."

Are the fields then all merely illusory manifestations, or is there some reality behind them? Are any of them real? The statement quoted from *Daśabhūmika* to the effect that the Bodhisattva while manifesting himself in many

¹ *Daś.* 68, line 5 ff. L: He knows the world completely with all the elements, the satvakāya and the kṣetra-kaya (see below 141, n. 2, for possible meaning of these terms) and the three dhātus and the different kinds of dust atoms. Expert in (1. 15) knowledge of the various distinctions of the field-body and of the various differentiations of the creature-body, he exercises his intellect upon the production of the scope of the arising of beings. He for the maturing of beings establishes (*adhitiṣṭhati*) a body of his own of just such a sort as the coming to rebirth and assuming of bodies on the part of creatures.

He having suffused even one triple-chilioscopic great chilioscosm produces an own body of creatures in zealous applications to (its?) modifications for the sake of (their) realisation of Thatness (*satvānām svakāyam vibhaktiyadhimuktiṣu tathatvāyopapattaye*) by means of following up understanding of (illusory) manifestations in order that creatures may arrive at maturity unto unsurpassed-complete-enlightenment-release.

So having suffused two, three, (up to) unspeakably many triple-chilioscopic great chilioscosms, he provided with knowledge of this sort firmly fixed in this (eighth) bhūmi, does not move from one Buddha-field but becomes endowed with an illusory manifestation in countless Buddha-fields and Tathāgata-audience-assemblies.

² *Daś.* 70, 0: He, having thus attained to a realisation of the understanding of the Kāyas, becomes abiding in possession of powers among all beings:...he obtains ornament power by manifesting *adhiṣṭhāna* consisting in having all the lokadhātus decorated with many array ornaments; *adhimukti* power by manifesting a filling of all world-systems with Buddhas; *rebirth* power by manifesting rebirths in all the world-systems; *prāṇidhāna* power by manifesting complete enlightenment, etc. (as quoted); *ṛddhi* power by manifesting in all Buddha-fields magic power of self-transformation (*ṛddhivikurvaṇa*)... etc.

³ *Eastern Buddhist*, Vol. III, p. 61-62.

fields really DOES NOT MOVE FROM ONE BUDDHA-FIELD might mean that there is one "real" field for every "real" Bodhisattva, and that the other Bodhisattvas and fields which appear are creations of the real Bodhisattvas. This is true to Buddhist theory up to a point,¹ but in the orthodox answer there is a still deeper "Reality" than that of the various Bodhisattvas. This is the *Dharma-kāya*—the one PRINCIPLE OF BUDDHANESS which underlies the apparently diverse and scattered Buddhas and Bodhisattvas. This answer as worked out in the *Trikāya* theory is familiar at least in its general outlines to all who know anything of Mahāyāna Buddhism; what we are concerned to make clear here is the use of the Buddha-fields in apocalypses to express in *concrete form* this fundamental theory of reality.

The XVth chapter of the *Lotus*² is primarily concerned with the setting forth of this answer. The Buddha there explains that he has really existed from all time and has merely manifested various Nirvāṇas in order to lead creatures to Saṃbodhi. He has created all this.³ He repre-

¹ For its application to *Tathāgatas*, several of which seem to project *vigrahas*, see *Lotus* Ch. XI, 242 ff. See particularly Mus' remarks, (*Le Buddha Paré, Son Origine Indienne - Śākyamuni dans le Mahāyānisme Moyen*, BEFEO, 1928, p. 240-241 ff.) to the effect that the various Buddhas are real and can be subordinated only to the infinite Dharmakāya. Hence it is only *quā* Dharmakāya that Śākyamuni may be spoken of as *creating* them.

² Which contains the essence of the whole book. Ch. XV is the *lotus* of the *Sad Dharma*; M. Mus has well shown how the preceding chapters lead up to XV, giving the setting, and the remaining chapters from XVI on speak of the great exposition as already over!

³ *Lotus* Ch. XV, 317, l. 9 (tr. 300): *yataḥ prabhṛty ahaṃ kulaputrā asyāṃ sahāyāṃ lokadhātāu sattvānāṃ dharmāṃ deśayāmy anyeṣu ca lokadhātukoṭīnayaṭasātasahasreṣu ye ca mayā... antrāntarā Tathagatā Arhantaḥ Samyak Sambuddhāḥ parikīrtitā Dipaṅkarata-thāgataprabhṛtayas teṣāṃ ca Tathāgatānāṃ... parinirvāṇāya mayaiṣa tāni upāyakaṃśalyadharmadeśanābhinirhāranirmītāni.*

Cf. ch. X, gāthā 26 (tr. 224): "My body has existed entire in thousands of koṭis of regions."

Cf. ch. VII, 186, l. 5-6 (tr. 190): *yad ahaṃ anyāsu lokadhātuṣv anyonyair nāmadheyair viharāmi.*

According to some schools the Buddha himself has nothing to do

sents the *Dharmakāya*, of which all the manifestations in various fields are but *nirmāṇakāyas*,—"created buddhas" or projections.

The *Dharmakāya* has for its field the whole *Dharmadhātu*,¹ which embraces all the other fields within itself. It is in this sense that there may be said to be only *one* "real" field, and it is as a concrete expression of this truth

with the modifications which arise through the different viewpoints from which people look at him. This epistemology is so significant for the meaning of the Buddha-fields as they appear in apocalypse that we may quote from a very interesting scripture which sets forth this theory explicitly (*Tathāgataguṇajñānācintyaṣaṣṭāvātāranirdeśa*, translated by Wassilief, *Buddhismus*, 175): "Der Buddha besteht eigentlich aus einem geistigen Körper, welcher nicht geboren, aus nichts hervorgekommen und durch nichts begränzt ist; aber er stellt sich den belebten Wesen unter verschiedenen Formen, und verschiedenen Handlungen, lehrend usw. dar. *Alles dies ist eigentlich dem Buddha unbekannt*: man darf nicht annehmen, dass er gedacht habe, dieses oder jenes sein zu wollen; so nimmt das kostbare *vaidūrya*, legt man es auf ein grünes Zeug, auch grüne Farbe an, auf ein rothes, rothe usw.; so vollführt ein Magier verschiedene Verwandlungen, in denen er selbst nichts Wirkliches sieht. So auch die Sonne: den einen scheint es, dass sie aufgegangen, den andren, dass sie untergegangen, den dritten, dass es Mittag sei.

"Die einen sagen, dass die Lehre des Buddha wächst; die andren, dass sie abnimmt; *aber der Mond selbst weiss weder von der Abnahme noch der Zunahme, welche ihm zugeschrieben wird.*"

This theory that the modifications arise of themselves was carried to extremes by the *Mahāsāṃghikas*, who, according to Vasumitra (*Treatise on the Origin and Doctrines of Early Indian Buddhist Schools*, tr. J. Masuda in *Asia Major*, II, p. 1-78) insisted that even such modifications as the grammatical arrangement of nouns, etc., in the Buddha's sermons arise of themselves! "The *Mahāsāṃghikas* maintain...that the Buddha expounds all the Dharma with a single sound...; that at no time does the Buddha preach (after the arrangement) of nouns (*nāma*) and so on, because he is *always in Samādhi*; but the sentient beings rejoice, considering that the Buddha preaches nouns and so on."

Cf. the concrete expression of this epistemology in *Mahāvastu* ii, 13, line 10, where it is explained that beings see the *Bodhimandita* according to their merits: gods see it as gold, or silver, etc., while those with gross inclinations see only a handful of grass!

¹ *Siddhi* 707: "Le *svābhāvikakāya* (= *Dharmakāya*) est constitué par le seul *Dharmadhātu*." See further Appendix B—*The Trinity and the Fields*.

in apocalyptic form that we find the teaching Tathāgatas of the Mahāyāna manifesting "*all the fields as one field and one as all.*" In the great apocalypse in the eleventh chapter of the *Lotus*¹ (see Appendix A for more detailed quotation) when twenty-hundred-thousand nayutas of crores of Buddha-fields, made of lapis-lazuli, etc., appear on all sides in the eight directions, the Blessed One Śākyamuni "*arranged all those many Buddha-fields as just one Buddha-field, one spot of earth, level, lovely, set out with trees, made of the seven precious objects, etc.*"²

The *Avatamsaka Sūtra*³ sets forth this same theory in more philosophical and less pictorial language:

"All lands are interpenetrating in the Buddha-land
And they are countless in number, a phenomenon beyond
our understanding;
There is nothing which does not fill up every quarter of
the universe,
And things are inexhaustible and immeasurable and

¹ p. 246, line 6-7.

² A similar display occurs more than once in *Lalitavistara*: "*And all those Buddha-fields appeared as one Buddha-field, decorated with variously arranged ornaments*" (Foucaux p. 238).

Sarvāni ca tāni buddhakṣetrāṇy ekam iva buddhakṣetram sam-
drśyante sma nānāvṛyūhālaṃkr̥tāni ca/ (text 277, line 7.)

"*All those extended fields were seen as one...*" (Foucaux p. 241, gāthā 17b.) sarve te vipulā kṣetrāḥ drśyanty ekam yathā tathā/ (text 280, line 12) and in Chapter XX: "Then in the east in the world-system Vimāla, from the Buddha-field of the Tathāgata Vimāla-prabhāsa, a Bodhisattva named Lalitavyūha, being instigated by that ray...approached Bodhimāṇḍa and in order to do homage to the Bodhisat employed such ṛddhi-power that by it he manifested all the limits of the realm of space in ten directions—all the Buddha-fields,—as just a single circle of pure deep-blue vaidūrya (Böhtlingk-Roth gives "beryl" for this, not lapis lazuli). (text 290, line 9-16) daśasu dikṣv ākāśadhātuparyavasānāni sarvabuddhakṣetrāṇy ekam maṇḍala-mātram ādarśayati sma/

Cf. the Bodhisattva's purification of "all the fields as one and one as all," in *Daśabhūmika* 15 JJ.

³ Ch. VI, *Eastern Buddhist* I, p. 237.... This scripture is the basis of the *Kegon* sect of the Mahāyāna, whose fundamental doctrine is the mutual interpenetration of all things in the universe. The Buddha-kṣetra imagery serves admirably to express this belief.

move with perfect spontaneity.
All the Buddha-lands are embraced in one Buddha-land
 And each one of the Buddhā-lands embraces all the
 other in itself;
 But the land is neither extended nor compressed:
One land fills up all the ten quarters of the universe.
And in turn the universe with all its contents is em-
braced in one land
 And yet the world as it is suffers no damage (diminution).''

This one field of the Dharmakāya, which comprises all the Buddha-fields in itself, is of course wholly abstract;¹ but in the Mahāyāna scriptures we find it made real to the Bodhisattvas though vivid visual imagery, as the jewel-decked Buddha-field of the eternal Śākyamuni.

But when it is thus concretised it cannot be strictly called the field of the Dharmakāya. In this glorified and supernal but still sensible form it must be thought of as the field of the Buddha quā Sambhogakāya.² The glorified Buddha who appears as Sambhogakāya³ differs from the

¹ The Dharmakāya is universally present, like space, having no single geographical base. But this bare intellectual realisation could not satisfy the Buddhist mind, with its love for concrete embodiment of abstract metaphysics. So, as the scholastic systematiser puts it in the *Siddhi* (p. 711, §28b), the samatā jñāna (or realisation of identity—i.e. non-duality, or non-multiplicity of the ultimate reality) transforms itself into the pure land on which the Sambhogakāya rests. Thus from another angle we have come back to the doctrine discussed in Ch. II, that the pure Buddha-kṣetra is *produced* by (or developed out of) the realisation of non-duality. See further Appendix B—*The Trinity and The Fields*.

² It seems to be because of this association of the Sambhogakāya with the Buddha-kṣetra in its typical idealised guise—jewel-decked, etc.,—that this "body" is called the *kṣetra-kāya*. See quotation from *Daś.*, n. 1 p. 137 above. The *satva-kāya* apparently refers to the nirmāṇakāya.

³ La Vallée Poussin in JRAS 1906, p. 943 ff. (*The Three Bodies of a Buddha*) explains Sambhogakāya as "Body of Enjoyment or Beatific Body" because "a Buddha so long as he is not yet merged into Nirvāṇa, possesses and enjoys, for his own sake and for others' welfare, the fruit of his charitable behaviour as a Bodhisattva." See Chapter II.

Dharmakāya in having form at all; he differs from the Nirmāṇkāya in that while the latter is merely a manifestation or transformation, having only reflected reality, the Saṃbhogakāya is the truest possible approximation, in form, to realisation of the wholly abstract and formless Dharmakāya.¹

Only the Bodhisattvas attain to a vision of this glorious embodiment of the ultimate reality. One of the characteristic features of the Saṃbhogakāya is that *it is only in the midst of the audience-assembly of Bodhisattvas* that this glorified Buddha appears.

M. Mus has shown² that the supernal figure, which in *Lotus XV* appears on Gr̥dhrakūṭa preaching to the Bodhisattvas, is par excellence the *Saṃbhogakāya*, though it is only as *embodiment of the Dharmakāya*, as we have already seen, that he can speak of himself as eternal and as having created all the other Buddhas. The great lesson he teaches the Bodhisattvas, besides the truth of his eternal existence behind all the apparent "extinctions," is that *this lokadhātu, this very saḥā-world, is his Buddha-field* and is even now decked with jewel-trees and surrounded by divine music and flowers, though people imagine it to be "burning." *Lotus XV. 324-325* :

"10. Of such a sort has been this true adhiṣṭhāna of mine³ for inconceivable thousands of crores of kalpas and I have not moved from this Gr̥dhrakūṭa here and from⁴ other crores of abodes.

¹ We find in *Avatamsaka* one attempt to set forth this relation between the basic reality and the Saṃbhogakāya which appears to the Bodhisattvas: "*The Tathāgata has no form, for he is formless and serene. Yet from his transcendental nature in which everything is found, he manifests himself in response to our needs.*" *Eastern Buddhist*, Vol. I, p. 285.

² *Le Buddha Paré*, op. cit. His use of the Touen Houang frescoes to illuminate the meaning of the *Lotus* is particularly fascinating: see p. 208 ff.

³ See Appendix C on *adhiṣṭhāna*.

⁴ *anyāsu śāryāsannakoṭibhīṣa*/ The locative of the pronoun suggests a possible translation "to other abodes."

"11. Even when creatures look on this lokadhātu and imagine that it is burning, even then this Buddha-field of mind becomes full of gods and men.

"12. They have various delight in play—crores of pleasure groves, palaces and aerial palaces; decked with hills made of jewels, likewise with trees possessed of flowers and fruit.

"13. And aloft gods are striking musical instruments and pouring a rain of Mandāras by which they are covering me, the disciples and other sages who are striving after enlightenment. (Tr. ap. Kern p. 308)

"14. And thus this my field is eternally established, but others imagine that it is burning: in their view this world is most terrific, wretched, replete with number of woes."

It is made a test of the disciples' faith that they should see the Tathāgata "setting forth the Dharma (here) on Gr̥dhra-kūṭa, surrounded by a host of Bodhisattvas, attended by a host of Bodhisattvas, in the center of the congregation of disciples. *This my Buddha-field the Sahā-world made of lapis-lazuli, forming a level plain; forming a checkerboard of eight compartments with gold threads, set off with jewel-trees, they shall see.*" (Lotus XVI, 337 line 9 ff., tr. 321).

A similar vision is described in Lotus XI¹ when all the Tathāgatas and their Bodhisattvas come to the Sahā-world to salute Prabhūtaratna's stūpa. "At that period *this all embracing world* (iyaṃ sarvāvātī lokadhātu) was adorned with jewel trees; it consisted of lapis lazuli, etc." (See Appendix A for rest of quotation.)

The meaning expressed by all this picturesque imagery seems to be the *omnipresence*² and in particular the *HERE*-

¹ 244, line 7 ff.

² Cf. *Vimalakīrti* (Eastern Buddhist III, no. 4, p. 339): "Again, Śāriputra, a Bodhisattva who has realised the Inconceivable Emancipation can show to all beings all the adornments of the lands of Buddha concentrated in one country; or he can take all beings of the land of Buddha in the palm of his right hand, and not moving from his original abode, can fly through all the ten quarters showing to all beings all things."

presence of the *Dharmakāya* or basic *Buddhaness*, and consequently the *essential ideality* of THIS WORLD. Just as the manifestation of *all the fields as one field* (and one as all) indicated in concrete form the non-multiplicity of the fields, or the fact that the *Dharmakāya* is the one reality of which they are all but projections or appearances, so the manifestation of *this world as an ideal Buddha-kṣetra*¹ or of *all the fields right here*, indicates how the whole *Dharmadhātu* has its base here, and *this world* is really ideal if we can only recognise it as such.

The concentration of "*all the Buddhas and all the Buddha-fields in this very chamber*" is the vivid way in which *Vimalakīrtinirdeśa* expresses² objectively this doctrine of the focussing right here of *Buddhaness* itself.³

¹ In *Lalitavistara* Ch. XIX (Foucaux p. 238, text 276, l. 19-277, 1. 6) *this lokadhātu* (the whole triple-chilioscosm) is made to appear under the guise of a *Buddha-kṣetra* in all its glory when the *Bodhisattva* approaches the Terrace of Enlightenment. Curiously, it is here *Mahā Brahmā* who "arranges" this apocalypse:

"*Mahā Brahmā*, who presides over this triple-thousand great chilioscosm, established (*adhyatiṣṭhat*) this triple-thousand great chilioscosmic world-system at that moment as even, become as the palm of the hand (*pāṇitalajātam*), without stones or gravel, covered with diamonds, etc.... At this time all the great seas were calm and for its inhabitants there was no pain.... And having seen this very *lokadhātu* adorned, in the ten directions by *Śakra*, *Brahmā*, and the *Lokapūlas* in order to do homage to the *Bodhisattva*, the 100,000 *Buddha-fields* became adorned. And all those *Buddha-fields* appeared as one.... etc."

² *Eastern Buddhist* III, no. 4, p. 347: "*This chamber* is ever frequented by such beings as *Śakra*, *Brahman* (sic), and *Bodhisattvas* of different regions.... There, in this chamber all the *Buddhas* of all the quarters led by *Śākyamuni*.... There in this chamber all the magnificent heavenly palaces and all the pure lands of all the *Buddhas* are manifested."

³ Cf. the curious description in *Daś* 91: "He establishes in his own body the immeasurable *Buddha-kṣetra*-arrays of infinite *Buddhas*, *Bhagavats*, and he establishes in his own body all the arrays of the evolution and dissolution of the world-systems.... and he establishes the *Tathāgata-kāya* in his own body and his own body in the *Tathāgata-kāya*, and he establishes his own *Buddha-kṣetra* in the *Tathāgata-kāya* and the *Tathāgata-kāya* in his own *Buddha-kṣetra*. For thus, good youth, the *Bodhisattva* established in the *Dharmamegha* *Bodhi-*

The same scripture¹ sets forth this doctrine also in the subjective terms of the idealistic school which declares that "if the mind is purified, purified is the Buddha-field." Śāriputra wonders, if this is so, why this Buddha-land of ours is so impure as we see it, though it was established by the Buddha out of his pure mind when he was a *Buddhi-sattva*?

The Buddha replies with another question: "Is it the fault of the sun if the blind cannot see its brightness?"

"No."

"So it is not the fault of the Tathāgata, but beings because of their sins cannot see the pureness of this Buddha-land of ours. Really *this land of ours is ever pure*...the inequalities are in thine own mind. Thou seest this land not through the wisdom of a Buddha: thou thinkest this impure. I tell thee, O Śāriputra, *the Bodhi-sattva pure in his firm mind looks upon all things impartially with the wisdom of a Buddha² and therefore this Buddha-land is to him pure without blemish.*"

Then Buddha touched the earth with his toes and all the three thousand great chiliocosms were seen adorned with precious jewels, as the treasure-adorned land of the treasure-adorned Buddha.

"THIS WORLD OF OURS IS EVER PURE AS THIS:³ YET TO SAVE BEINGS OF INFERIOR CAPACITIES IS THIS WICKED AND IMPURE WORLD SHOWN."

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sattva-bhūmi manifests these and other immeasurable hundreds of thousands of koṭis of *niyutas* of *ṛddhi-vikurvaṇas*!"

¹ *Vimalakīrtinirdeśa, Eastern Buddhist*, Vol. III, p. 64.

² Cf. Ch. II on the dependence of purity of the field upon the *Budhisattva's* freedom from duality.

³ This conviction, which is stated also in the famous fifteenth chapter of the *Lotus* (quoted above p. 142) is particularly interesting because of the way in which it was used by Nichiren, the Japanese Buddhist prophet of the thirteenth century A.D. See Anesaki, *Nichiren the Buddhist Prophet*, and a short article by the present writer in *The Open Court* for December 1931 entitled *Nichiren, Prophetic Pantheist*.

APPENDIX A

THE TATHĀGATA-VIGRAHAS OF LOTUS XI

(*Saddharmapuṇḍarikā* 234, line 1–246,
line 10, Kern tr. p. 230)

“Then Mahāpratibhāna the Bodhisattva...addressed the Blessed One thus:

‘Should we then, Lord, revere also those Tathāgata-self-essences created by the Tathāgata (-ātmabhāvāms tathāgata-nirmitān), all of them?’

At that moment the Blessed One sent forth a ray from his ūṣṇā-sheath, and by that ray as soon as it had been emitted, whatever Buddhas...dwelt in the east in fifty hundreds of thousand of nayutas of crores of world-systems equal (in number) to the sands of the river Ganges, they all became manifest. And those Buddha fields made of crystal became visible, variegated with jewel-trees, decked with strings of cloth, full of many hundreds of thousands of Bodhisattvas, covered with canopies, covered with gold nets of the seven jewels. In those various (fields) Buddhas were seen preaching the Dharma with sweet and gentle voice. Those Buddha-fields appeared full of hundreds of thousands of Bodhisattvas also. Thus in the south-east; thus in the south; thus in the south-west; thus in the west; thus in the north; thus in the north-east; thus in the nadir; thus in the zenith; thus on all sides in the ten directions of space: in each direction many hundreds of thousands of nayutas of crores of Buddha-fields like to the sands of the river Ganges, (244) in many hundreds of thousands of nayutas of crores of world-systems like to the sands of the river Ganges what Buddhas dwelt, they all became visible.

Then those Tathāgatas, Arhats, in the ten directions of space addressed each his own troop of Bodhisattvas: “We shall have to go, good youths, to the Sahā-world, to the Lord Śākyamuni, the Tathāgata, to salute humbly the Stūpa of the Relics of Prabhūtaratna, the Tathāgata. Thereupon those Lords, those Buddhas resorted with their own

satellites, each with one or two to this Sahā-world. At that period *this all-embracing world* (iyam sarvāvātī lokadhātu) was adorned with jewel trees; it consisted of lapis lazuli, was covered with a network of seven precious substances and gold, smoking with the odorous incense of magnificent perfumes [Kern gives jewels], everywhere strewn with Māndārava and great Māndārava flowers, decorated with a network of little bells, showing a checker-board divided by gold threads into eight compartments [suvarṇasūtrāṣṭāpāda-vinaddha—other mss. abhinaddha and nibaddha], devoid of villages, towns, boroughs, provinces, kingdoms, and royal capitals, without Kāla-mountain, without the mountain Mucilinda, and great Mucilinda, without a Mount Sumeru, without a Cakravāla and great Cakravāla, without other principal mountains, without great oceans, without rivers and great rivers, without bodies of gods, men and demons, without hells, without brute creation, without a kingdom of Yama. For it must be understood that at that period all beings in any of the six states of existence in this world had been removed to other worlds, with the exception of those who were assembled in that congregation. (245) Then it was that these Lords, Buddhas, attended by one or two satellites, arrived at this Sahā-world and went one after the other to occupy their lion-seat at the foot of a jewel tree. Each of the jewel trees was five-hundred yojanas in height, had boughs, leaves, foliage, and circumference in proportion, and was provided with blossoms and fruits. At the foot of each jewel tree stood prepared a throne, five hundred [two mss. give 5] yojanas in height, and adorned with magnificent jewels. Each Tathāgata went to occupy his throne and sat on it cross-legged. And so all the Tathāgatas of the whole triple-thousand great chiliocosmic lokadhātu sat cross-legged at the foot of the jewel trees.

At that moment the whole triple-thousand great chiliocosmic world-system was replete with Tathāgatas, but the beings produced from the proper body of the Lord Śākyamuni (Śākyamunes tathāgatasyātmabhāvanirmītā) had not yet arrived, not even from a single point of the horizon.... Then the Lord Śākyamuni, the Tathāgata, etc., proceeded to make room for these Tathāgata-frames (vighraha) that were arriving one after the other. On every side in the eight directions of space (appeared) twenty-hundred-thou-

sand myriads of koṭis of Buddha-fields all made of lapis lazuli, decked with a network* of seven precious substances and gold....etc., as above (246)....without bodies of gods, etc. (p. 246, l. 6). *All those many Buddha-fields* he arranged as *one sole Buddha-field*, one sole spot of earth; (tāni ca sarvāṇi buddhakṣetrāṇy ekam eva buddhakṣetram ekam eva pṛthivīpradeśam parisamsthāpayāmāsa), even, lovely, set off with trees of seven precious substances, trees five hundred yojanas in height and circumference, etc. At the foot of each tree stood prepared a throne, five yojanas in height and width, consisting of celestial gems, glittering and beautiful. At the foot of those jewel-trees the Tathāgatas sat cross-legged. In that manner again Śākyamuni purified further twenty hundreds, etc., of world-systems (247) in each direction. In order to make room for those Tathāgatas as they came, those twenty hundreds of world-systems, ..., also in every direction he made free from towns, villages. Those Buddha-fields were made of vaidūrya etc., etc."

APPENDIX B

THE TRINITY AND THE FIELDS

The essential ideas concerning the relation of the three kāyas to the kṣetra and the kṣetras, have been set forth in Chapter IV, but there was not room there to include several interesting passages dealing with this subject in the *Vijñaptimātratā Siddhi*¹ and *Mahāyāna Sūtrālaṅkāra*.² The present appendix is devoted to these passages.

The DHARMAKĀYA or Svābhāvīkākāya is identical for all Buddhas; it is the foundation of the other two kāyas and especially it is the basis of the Saṃbhogakāya.

MSAL. IX, 60: svābhāvīko 'tha sām̐bhogyaḥ kāyo nairmāṇiko 'paraḥ/ kāyabhedā hi buddhānāṃ prathamā tu dvayāśrayaḥ//

Siddhi p. 713, v.: Le svābhāvīkākāya et sa terre sont "réalisés" d'une manière identique par tous les Tathāgatas. *Aucune distinction n'est possible entre le Svābhāvīkākāya d'un Bouddha et celui des autres Bouddhas.*

MSAL. XI. 62: samaḥ sūksmaśca tacchīṣṭaḥ kāyaḥ svābhāvīko mataḥ/ sām̐bhogavibhūtāhetur/ yatheṣṭam bhogadarśane— svābhāvīkaḥ sarvabuddhānāṃ samo nirviśīstatayā/ sūksma durjñānatayā/ tena sām̐bhogikena kāyena sām̐buddhasām̐bhogavibhūte ca hetur yatheṣṭam bhogadarśanāya/

There is nothing outside of this Dharmakāya to be its base or ground; that is, it must be identical with its "field"

¹ Compiled and translated into Chinese by Hsuan-Tsang, and translated into French by L. de la Vallée Poussin in the first volume, first series (Mémoires) of *Buddhica, Documents et Travaux pour l'Etude du Bouddhisme*, publiés sous la direction de Jean Przyluski. Page references in this Appendix are all to Poussin's translation; numbers with small letters following, to folios of the text (e.g. 29b.) All the references with this appendix are from the Xth part of the *Siddhi*.

² Indicated in this Appendix as MSAL. Roman numbers refer to chapters, Arabic numerals to sections in the text.

—it is its own ground. Its field may be called the Dharmadhātu or Dharmatā, which cannot be distinguished, except logically, from the Dharmakāya itself:

Le Svābhāvīkākāya est constitué par le seul Dharmadhātu. *Siddhi*, p. 707, (25b).

Siddhi, p. 711, iv., Les Kṣetras:

a) *Le Svābhāvīkākāya ou Dharmatākāya* (=Tathatā, pur Dharmadhātu) a pour terre la Dharmatā. Pas de différence de nature entre le corps et la terre sur laquelle il s'appuie; cependant on peut dire que le corps se rapporte au Bouddha, que la Dharmatā se rapporte à la terre, vu qu'on peut établir une distinction entre le substance, le *svabhāva* qui est la Dharmatā, et sa manifestation, le *lakṣaṇa* qui est le Bouddha.

Évidemment ni ce corps ni cette terre ne sont Rūpa. On ne peut donc dire que leurs dimensions sont grandes ou petites. Cependant, à tenir compte des choses et des caractères qu'ils supportent, leurs dimensions sont infinies; *comme l'espace, ils s'étendent partout*. (28b.)

In the *Siddhi* there seem to be two Saṃbhogakāyas, one representing the body which has as its base the pure field produced by the Bodhisattva's activities for his own Buddhahood, the other the body which has as its base the pure field produced by the maturing of the Bodhisattva's efforts on behalf of others.¹

Un Svasaṃbhogakāya avec sa terre appartient en propre à chaque Bouddha; chacun, pour soi, obtient la qualité de Bouddha, développe un corps et une terre de Saṃbhoga personnels. Tous ces corps et terres sont infinies, mais ils ne se font pas obstacle. *Ibid.* p. 713-714.

Page 712 (iv. Les kṣetras, cont.) Le Svasaṃbhogakāya "revient s'appuyer sur sa terre" (C'est-à-dire: le corps et la terre où le corps réside, se confondent; il n'y a pas

¹ In Asanga's classification the Saṃbhogakāya corresponds to the *Siddhi's* svasaṃbhogakāya,—See MSAL IX, 63 Com:

"The Sāṃbhokik (body) has as its mark attainment of *one's own* artha;

"The Nairmāṇik (body) has as its mark, attainment of *other's* artha."

de terre en dehors ou à part du corps.) Le pur Vijñāna (le huitième Vijñāna anāsrava), associé à l'Adarśajñāna, se développe (ou se transforme) en une pure terre de Bouddha, parfaite, sans extrémités, ornée de joyaux. Ce développement (ou cette transformation) a pour principe la maturité (*paripāka*) des causes... qui produisent une terre toute pure de Bouddha, causes que le Bodhisattva a jadis cultivées en vue de son propre bien. Ce développement... commence au moment où le Bodhisattva devient Bouddha et durera, sans interruption, jusqu'à l'extrémité de l'avenir. Le Svasaṃbhogakāya s'appuie sur cette terre et y réside.

Telle les dimensions de la terre, telles les dimensions du corps.

Chacun des trente-deux lakṣaṇas et des quatre-vingts anuvyañjanas de ce corps de Bouddha, est infini (*ananta*), car il procède de racines de bien sans limite (*aparyanta*).

Les qualités (*guṇas*) de ce corps et sa sagesse ne sont pas des Dharmas de Rūpa : on ne peut pas lui attribuer dimensions ou figures grandes ou petites. Le Svasaṃbhogakāya a pour support le Dharmatākāya qui s'étend partout : donc, lui aussi, s'étend partout. De même les qualités sont omnilocales comme le corps de Svasaṃbhoga qui les supporte ; de même aussi la sagesse, comme la Tatthātā qu'elle connaît. (29a.)

c) Le Parasam̐bhogakāya aussi s'appuie sur sa terre. Par la force des grandes bienveillance-pitié, en vertu de la maturité des pures causes qui produisent une pure (*śuddha*) terre de Bouddha, causes que la Bodhisattva a cultivées jadis en vue du bien d'autrui, en faveur et conformément aux besoins des Bodhisattvas des dix Bhūmis, le Samatājñāna se transforme en terre pure, petite, grande, médiocre, éminente, sujette à modifications. C'est sur cette terre que s'appuie le Parasam̐bhogakāya.

Les dimensions du corps aussi sont indéterminées.

The latter type of Saṃbhogakāya and the Nirmāṇakāya are but "manifestations" for the sake of creatures. They have no ultimate reality :

En effet, le Parasam̐bhogakāya et le Nirmāṇakāya ne sont que des manifestations, moyens, de la conversion des

êtres; ils ne sont pas, le leur nature, réel Jñāna, 709, c-d.

But even the unreal Nirmāṇakāya must have some "base" which is the magically "created" field belonging to the created transformation-bodies, or apparently human Buddhas. Their fields usually appear *impure*, but may be modified according to the needs of creatures.

d) *Le Nirmāṇakāya s'appuie sur une terre dite "crée", nirmītā.* Par la force des grandes bienveillance-pitié, en vertu de la maturité des pures causes qui produisent une terre pure-sale, causes que le Bodhisattva a jadis cultivées *en vue de bien d'autrui*, en faveur et conformément aux besoins des êtres qui n'ont pas encore obtenu une Bhūmi, le Kṛtyānusthānājñāna crée (*nirmīṇoti*) une terre de Bouddha (29b) ou pure, ou sale, ou petite, ou grande, sujette à modifications.

Le Nirmāṇakāya s'appuie sur cette terre et y réside. Ses dimensions, comme celles de la terre, ne sont pas déterminées. 713 (29a-29b).

Quant aux deux derniers corps, ils sont relatifs aux *vineyas*, c'est-à-dire aux êtres que les Bouddhas ont à convertir. Les êtres, pour leur conversion, dépendent de plusieurs Bouddhas ou d'un seul Bouddha. De ceci, il suit que les deux derniers corps sont communs à plusieurs Bouddhas ou propres à un Bouddha.

Comment les choses se passent-elles lorsqu'un seul Vineya dépend de plusieurs Bouddhas?—En même temps et dans le même lieu, chacun de ces Bouddhas développe un Nirmāṇakāya, une terre: *toutes ces "créations" sont identiques, ne se font pas obstacle.* En d'autres termes, ces Bouddhas sont ensemble la "condition souveraine" (*adhipatipratyaya*—cf. the expected meaning of "supremacy" in *adhiṣṭhāna*) qui fait que le Vineya se développe en un *nimitta* de Nirmāṇakāya. On dira: "Dans cette terre (*kṣetra*), il y a un Buddhakāya qui déploie les pouvoirs magiques, qui enseigne et seuve."

Asanga explains how the *Sanbhogakāya* varies in all the world-systems according to the audience assemblies, the Buddha-fields, the names, the bodies, and the common appropriation of the dharma:

tatra sām̐bhogikaḥ sarvalokadhātuṣu parśanmaṇḍala-
buddhakṣetranāmaśarīradharmasaṁbhogakriyābhirbhin-
naḥ/ MSAL. IX, 61 Commentary.

It is as Saṁbhogakāya that the Buddha makes the
Bodhisattvas appropriate the dharma in the audience-
assemblies:

MSAL. IX, 60 Commentary: trividhaḥ kāyo buddhā-
nām/ svābhāviko dharmakāya āśrayaparāvṛttilakṣaṇaḥ/
sām̐bhogiko yena parśanmaṇḍaleṣu dharmasaṁbhogaṁ
karoti/ nairmāṇiko yena nirmāṇena satvārthaṁ karoti/

And since it is the field as it appears to the Bodhi-
sattvas—pure and jewel-set—which is the Buddha-kṣetra par
excellence, and since the field in this sense belongs to the
Sam̐bhogakāya, this particular “body” is also called the
kṣetra-kāya, as we saw in Chapter IV.

APPENDIX C

ADHIṢṬHANA

The word *Adhiṣṭhāna* interests us because it is used in the crucial fifteenth chapter of the *Lotus* to express the power by which the eternal Buddha has appeared again and again in the world, appearing to become extinct, while really eternally existing. It is to this adhiṣṭhāna-power (*adhiṣṭhānabalādhānam*) that he calls the disciples' especial attention in the very first words of the sermon which contains the essence of the Lotus of the True Law. This sermon is impressively heralded in order to ensure the utmost attention for its profound message, which begins:¹

“Hear, then good youths, this my *adhiṣṭhāna*-power² of such a sort. . . . It is supposed that by the Blessed One Śākyamuni, the Tathāgata, having gone forth from the Śākya clan, at Gayā the great town having ascended the eminent summit of Bodhimaṇḍa, became enlightened³ into unsurpassed complete enlightenment. But it is not to be looked at thus. On the contrary you must know, good youths, many are the hundreds of thousands of nayutas of crores of kalpas since I have been enlightened into unsurpassed complete enlightenment. . . .”

In the *gāthās* later in the chapter, he explains (*gāthā* three) how he manifests a *nirvāṇabhūmi* as a device (*upāya*) for the sake of enlightening creatures, though really he does not become extinct, but declares the dharma right here. In the next *gāthā* (four), he uses the verb corresponding to *adhiṣṭhāna* to describe this process of illusory manifestations:

¹ *Lotus*, Chapter XV. p. 316, line 1 ff.

² *Balādhānam* means more than just power, having also the ideas of support, and the “taking to oneself” conveyed by the *ā*.

³ This confusion between instrumental and nominative is in the Sanskrit as here translated.

"There I establish myself, and for all creatures I (am) just thus. But perverted in mind, deluded men do not see me standing right there." He explains that he comes into the world of living creatures again and again, but he does not show his true self-essence (*tadāt-mabhāvam*). If they really desire to see him he will show them the SADDHARMA, which is really his self-essence.¹

Then follow *gāthās* 10 ff. which we have quoted in Chapter IV: "Such is this my true *adhiṣṭhāna* . . ." etc.

It is evident that we have here to do with a momentous concept. Its importance for Buddhist doctrine is sufficiently indicated by its use at the beginning of the Blessed One's sermon, where its meaning seems to include all he wants to express about the relation of his eternal self-essence to the manifestations which appear to become extinct. But just because of this very inclusiveness in its meaning here, it is particularly difficult to isolate the *specific content* of the word. Its use in *Lotus* XI helps us somewhat. There (see quotation page 134, note 1)² it seems to refer to the power and resolution by which Prabhūtaratna arranges to have the "stūpa which is the frame of his self-essence" appear in different Buddha-fields wherever the *Lotus* is preached. *Adhiṣṭhāna* in this passage is practically synonymous with *prāṇidhāna*, so it is easy to understand why the word has been translated "resolve." But it means a *special kind of resolve* and its meaning includes not only the resolve but the

¹ Cf. statements in the Pali to the effect that "He who sees the Dharma sees me"; "after I am gone revere the dharma in my place"; and others which, like the above, are basic to the Dharmakāya concept.

² Which should be preceded by the following (*Lotus* 241, 1. 8—Kern p. 229): Then Prabhūtaratna the Tathāgata etc. had this *adhiṣṭhāna*: "Let my stūpa here, this stūpa of my proper bodily frame (or form, *ātmabhāva-vigraha-stūpa*) arise wherever in any Buddha-field in the ten directions of space, in all worlds, the Dharma-paryāya of the Lotus of the True Law is propounded, and let it stand in the sky above the assembled congregation when this Dharma-paryāya is being preached by some Lord Buddha or another, and let this Stūpa of the frame (or form) of my proper body give a shout of applause to those Buddhas while preaching this Dharma-paryāya."

magic power which produces the manifestations and makes them "stand." The latter element is recognised in La Vallée Poussin's valuable notes on the word in *Kośa* vii, p. 83, n. 3, and p. 119 §51 ff. and especially n. 2, where it is explained as meaning "*faire durer*"¹—a supernatural or magical action by which the body (iii. 31) or life (vii. 83) is prolonged, or by which a magical being (*nirmāṇa*!) is established by his creator, saying, "May he endure!" (vii. 119; viii, 210).

The editor of the *Kośa* mentions also *Paṭisambhidā-magga* ii, 207, where *adhiṭṭhāna* refers to miracles of multiplication, but he does not follow this clue back to the common meaning of *adhiṭṭhāna* in Buddhaghosa, where we discover what particular kind of "resolve" and "making to endure" the word in its specific meaning refers to, and hence what it has to do with the later Mahāyāna Buddha's projection of *nirmāṇas*.

It is primarily a DUPLICATE OF ONESELF whose projection and "establishment" is meant by *adhiṭṭhāna*. The power of self-multiplication had long standing in Buddhism as one of the various kinds of magic power (*iddhi*):

"Being one he becomes manifold, being manifold he becomes one" (*Majjhima* i. 34—*Further Dialogues* I, 24 and in many other places in the Pali Piṭakas.) This power is regularly listed as one of the many "psychic" powers which may be acquired by the adept. Clairvoyance, clairaudience, and remembrance of former births are the most familiar ones, but the possessor of *iddhi* could also "pass at will through wall or fence or hill as if through air, pass in and out of the solid earth, walk on the water's surface...glide in state through the air,"....etc. Knowledge of the thoughts of others was another of the most frequently attained powers.

In the *Visuddhi Magga* (378; *Path of Purity* 438), Buddhaghosa lists ten *iddhi* powers, of which the first is

¹ Elsewhere he, like Burnouf, usually translates the word *bénédiction* and the verb, "consuera" after the Tibetan *byin kyir*labs.

adhiṭṭhāna:

1) *Adhiṭṭhānā iddhi*: By nature one, he projects many; having projected a hundred or a thousand or a hundred thousand, by (higher) knowledge he establishes (that many duplicates of himself) with the thought, "May I be many." Thus having distinguished (divided or modified himself?), the psychic power manifested (after having thus distinguished) accomplished by *adhiṭṭhāna*¹ (*adhiṭṭhānavasena*) is called *adhiṭṭhānā iddhi* by name.

pakatiyā eko, bahukam āvajjati/ satam va saḥassam vā sataḥassam vā āvajjitva nāṇena adhiṭṭhāti, bahuko homī ti. Evaṃ vibhajitvā dassitā iddhi *adhiṭṭhānavasena* nipphannattā *adhiṭṭhānā iddhi* nāma.

2) *vikubbanā iddhi*:² "He discards his original form and takes on the form of a boy, of a snake, . . . of the different forms of an army. . . ."³

3) *manomayā iddhi*: "Here a monk calls up from this body another body, having form, made of mind. . . ." etc. (tr. Maung Tin).

In the *Atthasālinī*⁴ occurs a most interesting illustration of the use of *adhiṭṭhāna* power, in a passage which is particularly significant for the Trikāya theory in the light it throws on the background of the idea of multiple Buddhas, conceived as more or less unreal emanations of the One

¹ Cf. Buddhaghosa's commentary on this type of iddhi and its elaboration in relation to jñāna, in *Visuddhi Magga*, 386-387, (*Path of Purity*, p. 448-449.)

² This is interesting as the ancestor of the Skt. *vikurvitam*—power of self-transformation. It may include self-multiplication as well when combined with the old standard four iddhi powers, as in a fragment from a Mahāyāna Sūtra in Gupta script published from M.A. Stein's collection (CH. 0079 B) in JRAS 1911, p. 1079, 5-6: "At his vyākaraṇa a certain Bodhisattva (who was to become Maitreya) received celestial vision and celestial hearing and remembrance of former births and knowledge of others' thoughts and *ṛddhi-vikurvitam*."

³ For the use of this power in adapting one's form to that of one's hearers, especially by the Mahāyāna Bodhisattvas, see quotations in Ch. IV, p. 136 ff.

⁴ *Atthasālinī* 16, tr. *The Expositor*, p. 20.

Buddha. The story goes that some literal-minded disciple once became curious as to how the Buddha managed to keep from starving while preaching the preternaturally long disquisitions often attributed to him. Buddhaghosa explains as follows:

“The Buddha, having formed a *nimmitabuddha*, established or resolved (by *adhiṭṭhāna* power—*adhiṭṭhāya*!): ‘let him have robe-taking, bowl-taking, voice, action, and gesture of this sort (i.e. the same as mine), and let him teach the so great Dharma’; and taking his bowl and robe he went to lake Anottatta.” Buddhaghosa adds that there was no difference between the supreme Buddha and the created Buddha as regards their rays (*rasmisu*), voices, or words./ so bhikkhācāraṇaṃ sallakkhetvā *nimmitabuddhaṃ māpetvā*, ‘inassa cīvaragahaṇaṃ pattaḡahaṇaṃ sarakutti ākappa ca esa rūpo nāma hotu, etthaṃ nāma dhammaṃ desetū ’ti *adhiṭṭhāya* pattaḡivaraṃ ādāya Anotattadahaṃ gacchati/

We cannot tell how early the Buddhists began to believe in this kind of magical emanation on Buddha’s part; the power has its roots in the power of self-multiplication which seems to go back to earliest times. Buddhaghosa, of course, represents later orthodox formularization of doctrine, but the use of *adhiṭṭhāna* which he relates shows us the line of thought which had been developing, even in Hīnayāna, out of the earlier stratum.

Still more illuminating with reference to the developing theory of the emanational nature of beings who taught the Dharma even after the Nirvāṇa of the Buddha is a curious episode quoted in de la Vallée Poussin’s article in T’Oung Pao (1928, Vol. 26, p. 20): *Les Neuf Kalpas qu’a franchis Śākyamuni pour dévancer Maitreya*.

“And The Sutra says, ‘The Buddha at the moment of his Nirvāṇa saw that a being to be converted was actually in the Naivasamjñānāsamjñāyatana (étage suprême du monde—un akṣana où cet être échappait nécessairement à sa mise) but was to be reborn here below and there be con-

verted by him. The Buddha accordingly then constituted and created by *adhiṣṭhāna* power (*adhiṣṭhati*—la Vallée Poussin translates 'consacra') a *nirmāṇakāya* destined to remain, but hidden, in this world, and (he, Śākyamuni) with the body which he had assumed before (in the womb of Māya) entered into Nirvāṇa.¹ The being in question died in the empyrean, was reborn here below, and the *nirmāṇakāya* (corps magique) 'consecrated' (rather 'created through *adhiṣṭhāna* power') by the Buddha taught him the Law in such a fashion that he became an Arhat. Then the *nirmāṇakāya* disappeared and ceased to appear."

We have now seen enough of the use of *adhiṣṭhāna* to understand its relevance to our discussion in Chapter IV, particularly to the projections of created Buddhas. Thought of in the Pali as the magic (*iddhi*) power by which a supernatural but still largely human Buddha projects copies of himself, *adhiṣṭhāna* comes in the Mahāyāna to stand for the power by which the One Eternal Buddha projects *nirmāṇakāyas* for the sake of enlightening creatures. It is with this meaning that it can stand at the head of the most significant chapter of the *Lotus*, to express the relation of the One Buddha to the many Buddhas; and in another of the most important chapters (XI) it can express the relation of Prabhūtaratna to his stūpas.

Besides this strict meaning of *power of self-projection*, with the philosophical implications we have seen, *adhiṣṭhāna* is used also of various other sorts of magic power,² sometimes connected with miracles of multiplication¹ and some-

¹ There was a good deal of discussion among the dogmaticians as to whether or not a person could exert *adhiṣṭhāna*-power to make something endure *after his death*! See the discussion *Kośa* vii, p. 119 ff. §52a and b. Kāśyapa is supposed to have used this power to make his bones last until the coming of Maitreya, but others say, "No, if the bones of Kāśyapa endure it is by the *adhiṣṭhāna* of the gods."

² In the *Mūlinda-paṇḥa* (309) *adhiṣṭhāna* is used of the power of producing miracles of an unspecified character: "It is by the *adhiṣṭhāna* of three kinds of people that wonders (*pāṭihīram*) take place at the chetiyā of some person who is "nibbuta"...by the *adhiṣṭhāna* of Arhats, gods, and intelligent believing women or men." It is in-

times quite different.² We shall now look at a few of the uses of *adhiṣṭhāna* found in the *Lalitavistara*,³ a treasure-house of interesting exhibitions of this magic power.

Some of these are close to the original notion of self-multiplication, as when the assembly of gods saw a great number of Bodhisattvas by the *Adhiṣṭhāna* of the *Bodhisattva* (31, lines 307) :

adrākṣīt sā sarvā devaparṣad bodhisattvādhīsthānena
[sic] tām bodhisattvām dr̥ṣṭvā ca punar yena bodhisattvas
tena sāñjalīm prañamya pañcamaṇḍalair namasyanti sma/
evam codānam udānayanti sma// 'sādhv acintyam idaṃ
bodhisattvādhīsthānam [sic] yatra hi nāma vyaṃ vya-
valokitamātreṇeyanto bodhisattvān paśyāma' iti//

In the *Lalitavistara* *adhiṣṭhāna* is used also of a power of transformation applied to inanimate objects and to other persons. Remembering that reunification as well as multiplication was one phase of *adhiṣṭhāna*, we are interested to find this power employed by the just-enlightened One to make into one bowl the four bowls given him by the four Lokapālas! Since he needed only one bowl, and yet did not wish to hurt the feelings of any of his benefactors by accepting only one bowl, he accepted all four, thinking (384, l. 4-5) ; yannv aham imāni catvāri pātrāṇi pratigrhya, ekaṃ pātram adhiṣṭheyaṃ.

He took them with a thought of benevolence (*anukampā*) interesting in connection with what we shall see later of the *enlightening purpose* almost always associated with this power, that the gods, for example, are said to exercise their *adhiṣṭhāna* with the thought: "By this wonder, may the true faith always remain established on earth". The nature of the wonders is not explained.

¹ See especially the curious passage in *Daśabhūmika* p. 2-3, C. on the *adhiṣṭhāna* of the former vow of Vairocana.

² A miraculous power-projection but not necessarily of oneself seems to be the meaning of *adhiṣṭhāna* in the *Vinīcakakārikaprakaraṇa* of Vasubandhu, tr. by La Vallée Poussin in *Le Muséon*, 1912 (p. 87) : "et par le pouvoir mentale des personnes doués des pouvoirs magiques (ṛddhi) comme, par exemple, par la *adhiṣṭhāna* (tr. bénédiction) de Mahākātyāyana, Sarāṇa (fils d'Udayin) vit des rêves."

³ Edited by Lefmann. References are to pages in his edition of the text except where references to Foucaux's translation are indicated.

to the giver, and, "having taken, established (them as) one bowl by the power of his application (*pratigṛhya ca ekaṃ pātram adhiṣṭhāti sma adhimuktibalena*...." Foucaux, 319-320, translates:

"après l'avoir pris, il imposa sa bénédiction sur un seul vase, par la force du bon vouloir."

The use of *adhiṣṭhāna* to transform another person is illustrated in the story of Māra's daughters. Disturbed at their father's failure to persuade Buddha to enter Nirvāṇa shortly after his enlightenment, they determine to have another try at the sage to see if they can tempt him. But when they approach him they are turned into old women by his *adhiṣṭhāna*-power!¹ And when they return to their father to beg him to undo the effects of Buddha's curse and cause their decrepit forms to disappear, he replies (Foucaux 315):

"Je ne vois pas dans le monde mobile et immobile l'homme qui pourrait changer l'effet de la puissance (*adhiṣṭhāna*—here rightly translated, since it was obviously not a 'benediction') du Bouddha."

nāham paśyāmi taṃ loke puruṣaṃ sacarācare/ bud-dhasya yo hy adhiṣṭhānaṃ (sic) śaknuyāt kartum anyathā/ (379, line 2-3.)

In the examples considered thus far, the Buddha's *adhiṣṭhāna* power has been exercised upon an object or a person, if not to conjure up doubles of himself, but in another set of stories it is something so intangible as the subject-matter of speech or song which is altered through *adhiṣṭhāna*! The most entertaining and ironical episodes occur under this head. There is, for instance, the story of Buddha's first visit to school, an occasion on which he discomfited (and also amused) the teacher by reeling off the

¹ This story is a superb example of the symbolic meaning of Buddhist mythology. Of course Buddha did cause Desire and Lust and the other "daughters of Māra" to appear in an unpleasant guise! It would be interesting to know whether this episode had a concrete personified form from the beginning of Buddhist legend.

names of sixty-four languages, some of which the teacher himself had never heard of, inquiring which he was supposed to learn first! At this point the reader naturally wonders why the phenomenal youth should have gone to school at all under such circumstances, and it is explained that he stayed to enlighten the other children. For by his *adhiṣṭhāna*¹ he brought it about that while they were learning the alphabet, when they repeated the letter "a," out came the words "anitya sarva saṃskāra"; "ā"—"ātma-parahita," etc.

At the end of the chapter where the same episode is summarised, it is interesting to discover *anubhāva* used clearly as a synonym of *adhiṣṭhāna*:

"Ainsi donc, Religieux, pendant que ces enfants lisaient l'alphabet, par la puissance (*anubhāvena*, 127, 1. 7-8) du Bodhisattva apparurent des innombrables centaines de milles de portes principales de la loi. Alors, régulièrement, 32000 enfants furent, par le Bodhisattva, présent à la salle d'écriture, complètement muris, et leurs pensées furent dirigées vers l'Intelligence parfaite et accomplie!"

More irony is present in the story of a very similar kind of *adhiṣṭhāna* - exercised, however, by the Buddhas in the ten directions: when the Bodhisattva was surrounded by the luxury and charm of his harem—beautiful women singing enchanting music—the Buddhas feared lest he forget his resolution to go forth from the household state in quest of supreme enlightenment. Accordingly "les Buddhas Bhagavants qui demeurent aux 10 points de l'espace, firent, par leurs *adhiṣṭhāna*, sortir du milieu de ces concerts ces *Gāthās* d'exhortation au Bodhisattva!:"²

¹ 127, 1. 4-5: *tatra bodhisattvādhiṣṭhānena* [sic] *teṣāṃ dāraṇāṇāṃ mātṛkāṃ vācayātāṃ yudā....etc.*

² Foucaux 148. Lefmann 163, 1. 9-10: *Teṣāṃ daśadigavasthitānāṃ buddhānāṃ bhagavatāṃ adhiṣṭhānena*, etc.

In the other versions of the story later in the chapter the following words are used as synonyms of *adhiṣṭhāna*:

“Voilà ton temps venu, ô grand Richi; distribue au monde l'eau sans fin du fleuve de la loi!

Va promptement auprès du meilleur des arbres, touche à la dignité immortelle....

Par des formes agréables et belles, par des sons mélodieux, par des odeurs et des goûts agréables, par de doux contacts, ce monde est toujours enveloppé dans les filets du temps, comme un singe lié dans les filets du chasseur....

La vieillesse change la beauté en laideur; la vieillesse ravit l'éclat....

Toute substance finit par périr, il n'y a rien de durable dans ce qui est composé. Passagers sont le désir, la royauté, les jouissances. Sors de la ville excellente!’ ”

“par la ‘puissance’ (*āveśāt*) des suprêmes Djinas des 10 points de l'espace, on entend ces *gāthas*....” (Foucaux p. 149, §9): ‘*tejjair*’ (§20); ‘*anubhāvi*’ (§50), etc.

In Ch. XVI (Foucaux 205), it is by the Bodhisattva's *adhiṣṭhāna* that Chandaka tells his story about Gotama's leaving home so eloquently that the grief of the King and of Gopā is appeased!

APPENDIX D

THE BUDDHA-FIELD IN RELATION TO THE COSMIC CYCLE

We saw in Chapter IV and its appendices how the Buddha-field meant an ideal, glorified domain—covered with jewel-trees, etc.; and when the present world appeared under its ideal aspect as the field of the Buddha Śākyamuni, it appeared even and lovely and covered with jewel-trees. With this purity of the field was probably implied (and sometimes stated, e.g. in the *Lotus vyākaraṇas* and in *Sukhāvatī*) the superior morality of the inhabitants.

On the other hand, as we saw in Chapter II, page 382(52), note 5, the Buddha-fields are sometimes conceived as containing hells and all the six states of existence.

In viewing of this inconsistency it is interesting to discover that the standard Chinese interpretation of the Buddha-kṣetra makes it include both the ideal and the ordinary, though in a fashion whose meaning we can only conjecture. In Eitel's Handbook, "*Buddha-kṣetra*" is defined as "*the sphere of each Buddha's influence, said to be of four-fold nature*"—that is, made up of four "domains" in progressive stages of moral and religious development.

- 1) The domain where good and evil are mixed;
- 2) The domain in which the ordinances (of religion) are not altogether ineffectual, though impurity is banished and all beings reach a state of Śrāvaka and Anāgāmin;
- 3) The domain in which Buddhism is spontaneously accepted and carried into practice, where its demands are fully responded to;
- 4) The domain of spiritual nature, where all beings are in a permanent condition of stillness and light.

Professor Hodous tells me that this is the usual Chinese interpretation of the Buddha-kṣetra, and that these four domains are generally interpreted in terms of the cosmic cycle and its stages of greater and lesser approximation to the Buddhist ideal.

The tradition of *periods* of progressive moral degeneration or elevation is familiar to us from Pali cosmological speculations, but it is curious to think of them as physical *domains*. Since the Chinese Brāhmajāla and other texts which might make this clear are not accessible to me, I can only conjecture tentatively and subject to further investigation, that these four domains refer to *successive stages* of the development of any Buddha's world—the world which he assiduously "purifies" on his way to Buddhahood and for the cultivation of which he produces great roots of merit. As he progresses in knowledge and conduct, his field reaches a more and more complete approximation to the thoroughly pure ideal Buddha-field—the "domain of spiritual nature" in Eitel's classification. (The stages of approximation must be *successive* (not simultaneous), or they could have no connection with the cosmic cycle.) We remember from our investigations in Chapter III that the purity and glorious attributes of a Buddha's field were supposed to depend upon his actions in behalf of creatures, when he was a Bodhisattva. Perhaps the first two stages described in Eitel, represent the condition of his world before he himself attains Buddhahood, while he is purifying it; it does seem reasonable that it must be *impure before* he completes its purification, but the Indian Buddhists never worked this out so materially.

This is all, unfortunately, rather conjectual. There is, however, a set of traditions in Indian Buddhism in which one aspect of the relation of the Buddha-kṣetra to the cosmic cycle is set forth quite clearly.

We refer to the prophecies relating to the coming of Maitreya. In these traditions the Buddha-kṣetra means

clearly an *ideal* state of things, but instead of characterising some far-off paradise under Amitābha or some other Tathāgata, this ideal condition is to characterise this world in the future¹ under the Buddha Maitreya (now a Bodhisattva in the Tuṣita heaven.)

According to the cosmological theories taken over into Buddhism (see Poussin's *Ages of the World, Buddhist*, ERE i, esp. p. 188a), the world goes through periodic cycles of both degeneration and improvement.² At a certain stage in the cycle a Buddha appears—after a downward period of increasing wickedness and loss of spirituality, during which the average age of man decreases from many thousands, to hundreds or scores of years. When their age reaches a relatively low point between one hundred and one thousand years, then the Buddha manifests himself (for when the age of men runs into hundreds of thousands of years, it is practically hopeless to try to convince them of the transiency of things!) After a Buddha's Nirvāṇa the effect of his preaching lasts in full force, according to common Buddhist tradition,³ for a millenium. Then follows the Age of the Copied or Counterfeit Law, which is in turn followed by the dreadful age of the Latter Law, when all sorts of calamities befall the world besides the depravity and short life of man. The peak of sin and of misery occurs when the average length of life has fallen to ten years, and then the upward swing begins again. When the life of man reaches 80,000 years, Maitreya appears, and *this world*, which is then in a particularly joyous and fruitful state, is his Buddha-field.⁴

¹ For affinities between this expectation of a "good time coming" with Persian eschatology, see Przyluski *Légende de l'Empereur Açoka*. 161-185; *La Croyance au Messie dans l'Inde et l'Iran*, RHR' 1929, pt. 4, p. 1-12; Sir Charles Eliot, *Hinduism and Buddhism* III 218 ff. and Abegg *Messiasglaube in Indien und Iran*.

² See *Visuddhi Magga*, 416 ff. (*Path of Purity*, II, 483 ff.)

³ See for example, Beal, *Romantic Legend*, p. 3 ff.

⁴ The Pali versions of this prophecy are quoted in Abegg. op. cit. second part, *Der Messiasglaube in Buddhismus*, See especially the

It is thus described in the story of the sixteen Arhats:¹

After the Nirvāṇa of the sixteen Arhats, one never hears more of this Buddha in the world. Then 70,000 Pratyeka-Buddhas appear, who in their turn enter Nirvāṇa when the age of men reaches 80,000 years. Then Maitreya appears.

“A ce moment-là, le Jambudvīpa croît en étendue et en pureté; il n’y a plus ni rences ni épines, ni ravines, ni tertres. Uni et fécondant, un sable d’or couvre le sol. Partout des étangs purs et des fourrés d’arbre; des fleurs célèbres....et des amas de bijoux....Les hommes ont tous un cœur compatiment et pratiquent les 10 bonnes actions; leur longévité augmente; la prospérité et la joie sont fermement établies. Hommes et femmes abondent; les villes et les bourgs sont voisins les uns des autres; les poules en volent es rencontrent. Dans les travaux des champs qu’ils font, ils recoltent sept fois ce qu’ils ont semé, etc.....(Ce sera entièrement comme il est exposé dans le *Sutra de Maitreya devenant Bouddha*—Nanj. 209, tr. due à Kumārajīva 402 A.D.)

Maitreya will preach and save koṭis upon koṭis of beings. And if donors living in this epoch have honored the Buddha and accumulated roots of merit by making images of Buddhas, stūpas, and giving gifts, they will be reborn as men in the time of Maitreya and will obtain Nirvāṇa through the influence of his teaching. If they make images, they will give up home life in Maitreya’s first assembly; if they realise and teach the scriptures of the Mahāyāna (enumerated in great detail on pp. 16–20 of the 16 Arhats article), in the second assembly, and in the third if they give gifts to the Saṅgha.

The background of Maitreya’s future destiny is told

Cakkavattīsihanāda-Sutta (26th Sutta of the Dīgha) and *Anāgata-vamsa* JPTS 1886, tr. in Warren, *Buddhism in Translations*, p. 481 ff.

¹ J. As. 1916 Vol. VIII, p. 7 ff. from *Relation sur la Durée de la Loi énoncé par le Grand Arhat Nandimitra*.

in the *Sutra*, prononcé par le Bouddha, sur le temps des Existences anciennes et futures, (translated under the Oriental Tsin, 317-420 A.D., Nanj. 562; TT. XII, 8) :

The bhikṣus are discussing the superiority of the grhāpati who gives alms to the bhikṣus, or one who every morning realises incalculable benefices. Aniruddha tells how when begging in Benares Kingdom in time of famine he shared his food with a Pratyeka Buddha and by the results of this action was reborn seven times in heaven and became king among the devas, then seven times here below and became king of men.

Then Buddha prophesies: "In the distant future, there will be a people where one shall live up to 80,000 years. *This Jambudvīpa will be great, rich, happy, populous*; villages and cities will be distant only a cock-flight. Women will marry at an age of five-hundred. There will be only four maladies.

"There will be a king, Śankha, Cakravartin, intelligent and wise; his four bodies of troops will traverse the universe; he will possess the seven jewels. He shall have one thousand intrepid sons and shall govern all the territory up to the sea, not by the sceptor or the sword but by the Law....He shall distribute alms, and....finally make himself a monk."

Ajita arises and declares to Buddha that he will attain unto becoming the king; Buddha rebukes him, but confirms his vow with a prophesy, and then prophesies further :

"There will be a Buddha Maitreya-Tathāgata, without obstructions, Samyaksambuddha, etc.... the refuge of the community of Buddha. He shall preach, shall spread the brahmacaryā; his assembly of bhikṣus will be innumerable, like mine."

Then Maitreya arises and declares that he will be Maitreya-Tathāgata.

An analogous text is included in one of the tales of the *Damamukasūtra* (tr. 445 A.D. Hien-yu king, K. 12; TT IV, 9. 69b)—

Anuruddha tells the Avadāna: "Le Vénéré du Monde survient et propose de discourir sur le temps future.—'Le territoire de ce Jambudvīpa sera carré,¹ plat et vaste, nivelé; le sol donnera naissance à des herbes tendres comme des vêtements de deva. En ce temps, les hommes vivront jusqu'à 80,000 ans; leurs corps sera long de 80 pieds, droit et beau; ils seront d'un nature humain et accomodant et pratiqueront les dix vertus.'" (For the above quotations I am indebted to M. Demiéville's extremely useful "Compte rendu de Leumann, Maitreya-samiti," in BEFEO XX, iv, 259.)

The statement that people are reborn in Maitreya's field in more or less ideal conditions for enlightenment according to their deeds in this world, is interesting for its bearing on the development of the idea of the Buddha-field as a heaven. Even though Maitreya's field is to be in *this world*, it is in an ideal and paradisaical condition, and statement of the *desire to be reborn there* suggests that this ancient Maitreya-cycle may have had some relation to the paradise-interpretation of the Buddha-kṣetra, which becomes the pre-dominating meaning of the field in Far Eastern Buddhism.

¹ This curious item occurs frequently in the scripture of the Buddha-fields, which are said to be "bound into a checkerboard (aṣṭāpadanibaddham or vinaddham): e.g. *Lotus*, p. 244, l. 10 (tr. 233).

Cf. *Dīpaṃsa* Ch. 16, 39 (tr. Oldenberg) when sixteen great lines are drawn on the ground in reverence for the Bo-branch.

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THE SCHOOL OF SHINGON BUDDHISM

PART II

THE MANDARA

1. THE TAIZOKAI

(Concluded)

The Kwannon-In

On the right of the Central Assembly, we find the Kwannon-In. There are twenty-one Bodhisattvas* in this Assembly, sitting in three rows from North to South or in seven rows from East to West.

Renge Hossho Bosatsu (Sk. Padma-Kulodbhava).

He sits at the North-East corner at the head of the first line of Bodhisattvas in the Kwannon-In. His name means "producing lotus." His esoteric name is Mujin Kongo (Inexhaustible Kongō) meaning "inexhaustible production." He sits cross-legged on a lotus, and holds an open red lotus in his left hand, and his right hand is raised to his breast.

His sammaya is a lotus-flower not yet opened. His mantra is that common to the lotus family, *Oṃ arolīk svāhā*.

Daiseishi Bosatsu (Sk. Mahāsthāmaprāpta).

He is the second below in the first line, one of the attendants of Amida as is to be seen from the *Kwanmuryōju-Kyō* ("Meditation Sutra"). In Shingon he is represented as one of the eight great Bodhisattvas, and in the *Dainichi-Kyō* as one of the Bodhisattvas in the Kwannon family. In the Taizōkai, he sits in the second seat on the inner line.

His name means "obtaining great power" and the power which he obtains is to work freely for mercy. His esoteric names are *Jirin Kongō* (Wheel-possessing Diamond), *Jikō*

* They are referred to as belonging sometimes to the male sex and sometimes to the female.

Kongō (Light-obtaining Diamond), *Tenrin Kongō* (Wheel-rotating Diamond), and *Kūshō Kongō* (Void-generating Diamond).

He has several postures, but the one in the *Taizōkai* is seated upon a red lotus, with the left hand holding a lotus and the right hand held out with four fingers closed. When *Seishi* is pictured as an attendant of *Amida*, he sits or stands upon the right of *Amida* and represents Wisdom as *Kwan-non* upon the left represents Mercy.

His *shuji* is *sah* meaning "immovable," and *sañ*, "great sky" or "space." His *mudra* is *mihatsu renga*, the lotus not yet opened. His mantra is *Namaḥ samanta buddhānāṃ jaṃ saḥ svāhā*.

Bikuti Bosatsu (Sk. *Bhṛkūti*).

He is the third *Bodhisattva* and his name means "he of the glaring eyes."

Shō Kwanjizai Bosatsu (Sk. *Avalokiteśvara*).

He is the fourth *Bodhisattva* who has been already described elsewhere.

Tara (Sk. *Tārā*).

Tara the fifth in the first line means "eye" and also "save and let cross." The *Dainichi Sutra* states that she was born from the merciful one meaning *Kwannon* and especially from his eye. This is according to *Shingon* tradition; in *Tibetan Buddhism*, the second meaning "save and let cross" is used. Her esoteric name is *Hishō Kongō* which signifies that she was born from *Kwannon*, the merciful one. In the *Taizōkai* she sits in the lotus assembly and seems to be a woman. She is sometimes shown holding a lotus in her folded hands. This lotus is said to be blue and means pure and immaculate. Looking with the eye of mercy *Tara* embraces all sentient beings. As she is the *samadhi* of *Kwanjizai* itself, she takes the form of a woman.



3. The Kwannon In.



4. The Kongo In.



Her sammaya is a blue open lotus representing purity. The Tathagata's eye is called the eye of blue lotus mercy, so this is most significant for Tara is born from the eye of mercy (Kwannon).

The *Dainichi-Kyō* in *Guembon* says, "The Holy One, Tara, in colour mingled blue and white, assumes the form of a female of middle age, holding a blue lotus in a circle of brightness illuminating like pure gold, smiling, clothed in a pure white robe."

The Commentary says, "Tara means eye, blue lotus representing pure without taint. With such an all-sided eye she benefits all beings in the proper time, not too soon nor too late, hence she is represented as a middle-aged woman. The blue colour denotes conquest and white great compassion and the two colours are mingled. A blue lotus is held in her folded hands."

Her shuji are: 1. *tā*, meaning practice of suchness, 2. *tra*, dust (freedom from spiritual dust), and 3. *tam*, light representing Tara. Her mudra is the Kompon In. Her mantra is *Om padma tāre hūm* (Lotus flower Tārā).

Daimyō Byakushin Bosatsu (Sk. Gaurī-mahā-vidya).

Daimyō Byakushin, the sixth in the first line, means "pure and immaculate."

His esoteric name is Jōjō Kongō (Diamond of Eternal Purity) and also Kōkō Kongō (Light-emitting Diamond). His sammaya is an open lotus. His shuji is *Sa*. His mudra and mantra are those of the Rengebu (Lotus Family). He belongs to the Rengebu.

Hizōki says, "Of yellowish white, in his left hand he holds an open lotus flower."

Batō Kwannon (Sk. Hayagrīva).

The seventh is one of the eight Myōwōs (Vidyā-rāja) and represents the virtue of cutting evil passions, he is a transformation of Kwanjizai Bosatsu. Since he has a horse-

head on his crown he is called Ba (horse) and Tō (head). The horse seeks his food earnestly, in like manner Kwannon, especially this Batō Kwannon, who pities beings deeply, thinks only of eating up their evil passions. His three faces represent the virtues belonging to the three Assemblies: (the Buddha, the Lotus, and the Vajra), or they symbolise the devouring of the three poisonous passions (greed, anger, and folly). His three eyes represent the wisdom-eye of the three Assemblies.

He is found in different postures and differs as to the number of his faces and arms, but in the Taizokai he has three faces and two arms with a horse's head on the crown. He sits on a lotus with his right leg elevated. His expression is angry; he has the third eye (of wisdom); his hair which should be white stands upright.

His chief shuji is *ham* which symbolises eating. His sammayagyo is a white horse symbolising deep mercy and great devotion. His mudra is the *saishōkompon*. The shape of this mudra resembles his sammayagyo. The mantra is *Om amritodbhava hūm phat*, meaning "to destroy all the hindrances by producing the nectar of enlightenment."

The power which Batō gives to his worshippers is that of removing all hindrances. Evil cannot exist in his environment. He protects from all disasters and provides safety in all troubles.

Daizuigu or *Zuigu* (Sk. Mahāpratisarāḥ).

Daizuigu is at the head of the second line. Pratisarāḥ means "charm", "servant", etc., and as these answer to what the master desires, so Zuigu answers his devotees' prayers.

His esoteric name is *Yogwan Kongō* (Wish-granting). His postures are various but in Taizōkai with eight arms he is seated on a lotus.

He belongs to the Rengebu Family and his power is to protect from natural and other disasters of all kinds.

According to *Hizōki*, "he is of deep yellow colour, with eight arms, the upper left one holding a lotus on which is a golden circle flame, next a Sanskrit MS, next a treasure banner; next a rope." The upper right hands hold a five-pointed vajra, a spear, a sword, and an ax."

His cult relates to the destruction of sin, his seat is a red lotus. This Bodhisattva is called *Daimyō-ō*. As he is expert in giving, he will give whatever beings wish.

Sotoba Daikichijo (Sk. Stupa-mahāśrī).

The second Bodhisattva of the second row. His (or her) name signifies the stupa of Great Happiness.

Yaśodhara.

She, the third Bodhisattva in the second line, is a female Bosatsu, wife of Śākyamuni.

Her esoteric name is *Jigen Kongō* (Manifesting Diamond).

She sits upon a lotus and holds a branch, perhaps a willow, in her left hand, and makes a mudra of Yogwan with her left. Her Sammaya is a flower branch.

Nyoirin (Sk. Cintāmaṇi-cakra) is the fourth figure. The meaning of Cintāmaṇi is a jewel ball from which all desires are produced.

He has a number of postures but the most popular and the one represented in the Taizōkai is the one with six arms. On the right side, the first hand is called the thinking hand, for he rests his head upon it as if in deep thought. Sinners are difficult to save, so he thinks deeply and this hand saves beings in hell. The second hand saves the Preta world (world of the hungry ghosts), so it holds the jewel which grants wishes and strives to satisfy the hunger and thirst of those beings. The third hand helps the animal kingdom: as animals are ignorant, it is wisdom that destroys ignorance, so a rosary is held in the third hand because the rosary re-

presents the remembering of things connected with wisdom. Of the three hands on the left side the first saves the Asuras. As Asuras are generally ignorant, the pushing mountain hand is used, for a mountain represents arrogance. The second hand saves human beings and as man is supreme in intelligence, a lotus is held, for the lotus represents purity by nature. The third hand relates to the beings of the heavenly regions who are difficult to subdue, so a wheel is held as this symbolises the power to destroy. So, these six arms show that all the beings of the six states of existence are saved.

His *sammaya* is the jewelled ball or a red lotus flower. His *shuji* is *hrih*, symbol of the lotus, the substance of Kwan-non, and *trah*, a ball and a wheel representation of happiness and wisdom.

His efficacy is that of saving beings in the six paths of existence besides satisfying desires and protecting from disaster.

Daikichijodaimyo (Sk. Mahāśrīmahāvidyā).

He is the fifth Bodhisattva. His name signifies great happiness or great illumination.

Daikichijomyo (Sk. Srīmahāvidyā).

He is the sixth. His name signifies great happiness and illumination.

Jakurumyo (Sk. Sivāvaha-vidyā).

He is the seventh. His name means "the illumination which abides in tranquillity."

Hiyāe Bosatsu (Sk. Pañṣavali).

He is the first Bodhisattva of the third row. His name means "he who wears clothes of leaves."

Byakushin Kwanjizai (Sk. Sveta-bhagavati).

He is the second. His name denotes "whiteness."

Buzui Bosatsu (Sk. Bhagavati).

He is the third Bodhisattva. His name means "rich prosperity."

Fukūkenzaku Bosatsu (Sk. Amoghapāśa).

He is the fourth Bodhisattva. *Ken* means "net", *zaku* (or *saku*) "a line", "a fishing hook". He spreads his net of mercy across the wilderness of evil passions and catches the birds of transmigrating sentient beings. He drops a line of benevolence in the turbulent waves of birth and death and catches the fishes of sinking sentient beings. There are none who escape from his salvation. So he is called *Fukūkenzaku*. His cord represents his vow. On one end of the cord is a lotus and at the other a sankoho. The lotus is the bait and when this bait of *Myōhō Renge* ("Lotus of the Good Law") is thrown into the sea of birth and death, beings flock to the bait and are drawn out. He is sometimes called *Roku* (deer) *Kwannon* from his wearing a deer-skin garment. From wearing the skin of a deer, he got killed by a hunter who mistook him for a deer, so now he asks for mercy for animals. There is also the idea that a deer loves its young most tenderly, so the deer Bodhisattva loves his people in the same way, as the deer skin signifies love and compassion. His esoteric name is *Tō-In Kongō* (Equally-Pulling Diamond).

He has many postures, but the one in the *Taizokai* shows him as having three faces: the middle one representing Buddha, the right-hand one the lotus, and the left-hand one the Vajra. The three faces represent relieving the three worlds of their sufferings and giving happiness and mercy. His *sammaya* is a cord or an open lotus.

His efficacy is that those who are his devotees are free from illness, from disasters; and from evil passions.

Suikichijō (Sk. Dakaśrī).

He is the fifth Bodhisattva. His name signifies "the happiness of water."

Daikichijōhen (Sk. Lakṣma-mahāvīdyā).

He is the sixth Bodhisattva. His name means "the versatile activity of great happiness."

Byakushō Kwanjizai (Sk. Paṇḍura-vāsini) or *Byakue*.

He is the seventh Bodhisattva and his name signifies "he who abides in white." He sits always on a white lotus, signifying the Bodhicitta out of which Buddhas are produced. His postures are many but in Taizokai he is seated on a lotus, with a lotus flower in the left hand and with the right-hand palm opened outwardly over the thigh.

His esoteric name is *Riku Kongō* (Pure Diamond). His samaya is an opened lotus flower, symbol of mercy. His mudra is the *Koshingassho* with the fourth fingers representing water bent inwardly within the hollow and the thumbs representing the void, pressing against them, for the Bodhisattva in the Kwannon Assembly generates Buddhism and water and wind are necessary to bring up things. The whole is a symbol for the lotus flower. His efficacy is to prevent war and natural disasters. His mantra is *Namo samantabuddhānāṃ tathāgataviśaya sambhave padma mālini svāhā* ("Adoration to all Buddhas, to the one coming from the state of Tathāgata and adorned with the wreath of the Buddha's merits").

Some small figures are to be seen near some of the Bodhisattvas. These are attendants.

The Kwannon Assembly comprises the Bodhisattvas of Compassion as the Kongo Assembly does the Bodhisattvas of Wisdom. These two symbolise the two virtues which need each other and therefore cannot be separated because they are complementary. Mercy must be combined with wisdom and wisdom is not true if it is not the cause of manifesting compassion. The Bodhisattvas of the Assembly all belong to the Lotus Family.

The Kongō-In

On the left (right of the spectator) of the Central Assembly is the Kongō (Vajra Diamond) Assembly of the Bodhisattvas of Wisdom. They sit also in three rows from the top, of seven Bodhisattvas each. They all hold vajras of some kind, one-pointed, or three-pointed, or five-pointed, or standing on a lotus, or at the top of a spear. As the lotus is the symbol for the Lotus Family, sitting in the Kwannon Assembly, so here the vajra is the symbol. The one-pointed vajra represents the enlightened mind of one's real nature. The three-pointed vajra symbolises that Buddha, Beings, and Mind are One. The five-pointed represents the five wisdoms.

The Bodhisattvas of the first row are:

1. *Hossho Kongōbu Bosatsu* (Sk. Vajrakulodbhava), meaning the generation of the Vajra Family.

2. *Kongōkōnyo* (Sk. Vajrāṅkusī), the female of the hook of the vajra.

3. *Kongōshuji* (Sk. Vajrahastadhara), or Māmakī, that is, the holder of the vajra hand or the mother of many.

4. *Kongōsatta* (Sk. Vajrasattva).

Kongōsatta as the Master of this Assembly will be described as representative of all the others. He is also called *Shukongō* and *Kongōshu*. The name means that the Bodhicitta is hard and firm. His esoteric name is *Shinnyo Kongō Daiyu* (the Vajra of Suchness and Great Valour). There are many sutras relating to this Bodhisattva, so his vows are various.

He is considered in different lights:

(1) As one of the four attendants of Ashuku (Akshobhya);

(2) To represent the truth that evil passions are Bodhi;

(3) As the chief Bodhisattva in Kongōshu-In;

(4) The first of the attendants of Dainichi (Vairocana);

(5) The second patriarch of the Shingon sect.

The most important is that Kongōsatta represents the Bodhicitta. Dainichi is the representation of enlightened Bodhicitta and Kongōsatta of ignorant or latent Bodhicitta.

He has different postures, but in Taizokai he sits cross-legged on a red lotus, his right hand holds a sankōsho cross-wise in front of his breast, and his left hand is in the form of a grip held up with the thumb in front before his breast.

His sammaya is a *goko* or *sankōsho*. His shuji is *hūn* which symbolises the inspiration of the Bodhi-mind in weak human beings. He has also other shuji. His mudra is that of the inner five-pointed vajra and his mantra is *namaḥ samanta buddhānām vajrāṇām caṇḍa mahā roṣaṇa hūn*.

His efficacy is generally to benefit sentient beings.

5. *Jikongōfu* (Sk. Vajrāgradhārī), "the holder of the spear head of the vajra."

6. *Kongōken* (Sk. Vajramuṣṭi), "the vajra fist."

7. *Funnu Gwatten* (Sk. Krodhacandratilaka), "the moon of anger."

The Bodhisattvas of the second row are:

1. *Kokūmukujikongō* (Sk. Gaganāmala-vajradhara), "the stainlessness."

2. *Kongō-rōji* (Sk. Śivajradhara), "holding Diamond-like solidity."

3. *Funnujikongō* (Sk. Vajrāgra-vajra-dhara), "the vajra holding anger."

4. *Kokūmuhenchōotsu* (Sk. Gaganānta-vikrama), "the boundless transcendence above the empty sky."

5. *Kongōsa* (Sk. Vajrasṅkhalā), "the diamond chain."

6. *Kongōji* (Sk. Vajradhara), "the diamond-like holder."

7. *Jikongōri* (Sk. Vajrāgradhara), "the holder of the sharpness of the diamond."

The Bodhisattvas of the third row are:



5. The Shaka In.



6. The Monju In.



7. The Kokuzo In and Soshitsuji In.

1. *Kongōrinji* (Sk. Cakra-vajradhara), "the holder of the diamond wheel."
2. *Kongōei* (Sk. Vikhyāta Vajradhara), "the sharpness of the diamond."
3. *Chakuetsujikongō* (Sk. Surata-vajradhara), "the diamond to hold rejoicing."
4. *Kongōge* (Sk. Vajradamṣṭra), "the tusk diamond."
5. *Rikeron* (Sk. Niṣprapañcavihāri-vajradhara), "the remoteness from sportive Discourse."
6. *Jimyōkongō* (Sk. Suvajradhara), "Diamond holding consummate exquisiteness."
7. *Dairinkongō* (Sk. Mahācakra-vajra), "Diamond of the great wheel."

As the Vajrasattva is the Master of the Vajra Family, all have *Va*, as a seed-word.

Ten attendants are seen in this enclosure.

The Shaka-In

North of the Henchi-In is the Shaka-In (Sk. Śākya-vṛiti). The central figure of this enclosure is *Shakamuni*. On his right is Kokūzo Bosatsu and on the left Kwannon Bosatsu with two attendants Munōshō and Munōshōhi. Seated on the lower right of Shaka are eight Buddhas. They are:

1. *Issai Nyoraihiō* (Sk. Sarvatathāgatamaṇi), "the gem of all the Buddhas."
2. *Nyoraigōsō* (Sk. Tathāgatorṇa), "delicate hairs on the Tathāgata's forehead."
3. *Dai-tenrin-butcho* (Sk. Mahoṣṇiṣa-cakravartī), "crown of Buddha's head of great rotation of the wheel."
4. *Kōju-butcho* (Sk. Tejorāśi-buddhoṣṇiṣa), "crown of Buddha's head accumulating light."
5. *Muryoonjobutcho* (Sk. Ananta-svaraghoṣa-cakravartī), "crown of Buddha's head of boundless voice."
6. *Nyoraihi* (Sk. Tathāgata-karunā), "Buddha's compassion."

7. *Nyoraimin* (Sk. Tathāgata-mṛiditā, "Buddha's compassion.")

8. *Nyoraiji* (Sk. Tathāgata-maitrī), "Buddha's love."

Those figures seated upon Shaka's upper right are:

9. *Nyorai-shakichi* (Sk. Tathāgata-śakti), "the Buddha's short spear."

10. *Sendankō-Byakushibutsu* (Sk. Candana-gandha-pratyekabuddha), "the Pratyeka-Buddha of sandal wood fragrance."

11. *Tamarakō-Byakushibutsu* (Sk. Tamalapatra), "Pratyeka-Buddha of incense of the tamala plant."

12. *Dai-Mokukenren* (Sk. Maudgalyayana), "Shakamuni Buddha's disciple."

13. *Shubodai* (Sk. Subhūti), "Shakamuni Buddha's disciple."

14. *Kasho* (Sk. Kāśyapa), "Shakamuni Buddha's disciple."

15. *Sharihotsu* (Sk. Śāriputra), "Shakamuni Buddha's disciple."

16. *Nyoraiiki* (Sk. Tathāgata-mudita), "Tathāgata's delight."

17. *Nyoraisha* (Sk. Tathāgatopekṣa), "Tathāgata's non-attachment."

Seated upon Shaka's lower left are:

18. *Byakusangai-butcho* (Sk. Sitātapatroṣṇiṣa), "crown of Buddha's head of the white umbrella."

19. *Shō-butcho* (Sk. Jayoṣṇiṣa), "crown of Buddha's head of supremacy."

20. *Saichō-butcho* or *Kinrin-butcho* (Sk. Vijayoṣṇiṣa), "crown of Buddha's head of great supremacy."

21. *Kō-butcho* or *Hossho-butcho* (Sk. Abhyud-gatoṣṇiṣa), "crown of Buddha's head of generation."

22. *Joshō-butcho* (Sk. Vikiraṇoṣṇiṣa), "crown of Buddha's head of the removal of hindrances."

23. *Nyoraizetsu* (Sk. Tathāgata-jihva), "the Tathāgata's tongue."
24. *Nyoraigo* (Sk. Tathāgata-vaktra), "the Tathāgata's word."
25. *Nyoraisho* (Sk. Tathāgata-hasa), "the Tathāgata's smile."
26. *Nyoraige* (Sk. Tathāgata-damṣṭrā), "the Tathāgata's tooth."

On Shaka's upper left are to be seen:

27. *Rinpuku-byakushibutsu* (Sk. Nemi-pratyekabuddha), "Pratyeka-Buddha of the wheel."
28. *Hofukū-byakushibutsu* (Sk. Ratna-nemi), "Pratyeka-Buddha of precious wheel."
29. *Kuchira* (Sk. Koṣṭhila), "Shakamuni's disciple."
30. *Anan* (Sk. Ānanda), "Shakamuni's disciple."
31. *Kasennen* (Sk. Kātyāyana), "Shakamuni's disciple."
32. *Ubari* (Sk. Upali), "Shakamuni's disciple."
33. *Chikuchira* (Sk. Jñāna-koṣṭhila), "the knee."
34. *Kuyounkai* (Sk. Puja-megha-sagara), "the clouds and sea of offerings."

All of these Buddhas, Bodhisattvas, and Śrāvakas are seated upon lotuses or lotus leaves, forming mudras or holding lotuses.¹ The Buddhas are the personified virtues and actions of Shaka: for example, Buddhōṣṇiṣa represents the preaching of the doctrine, Mahōṣṇiṣa represents the great wheel used as a weapon when preaching to people to release them from ignorance; Sitātapatroṣṇiṣa is a shelter for living beings; Abhyudgatoṣṇiṣa has the power to produce the virtues of Buddha; and Tathāgatavikiraṇōṣṇiṣa the power to break down evil deeds; and so on. Besides, there are the eight Butcho representing the head of Buddha as the head

¹ There are slight variations here between the present Mandala and the *Dainichi Sutra*.

is the most sacred part. The personal Śrāvaka followers of Shaka, such as Ānanda, Upāli, Subhūti, Śāriputra, Kāshyapa, and Maudgalyayana also have their places in this enclosure.

The mudra of Shaka is Chikichijo. The palms of the hands are held upward before the navel: for the left hand this means to break ignorance and for the right hand to gain freedom for the whole world of Buddhas. This is the mudra called *Hōke-nishinseppo* and combines inner obtainment with external activity. The mantra has the same meaning, *Namaḥ samanta-buddhānām sarvakleśa nirsudana sarva-dharma vaśitā-prāpta gagana samāsama svāhā*.

Shaka appears three times in the Taizo Mandara, viz.:

1. In the North quarter of the Central Enclosure he is Tenkoraion Jishōshin in his Self-nature Body.

2. In the third enclosure he is in his Transformation Body (*Hengeshin*) although still abiding in the Dharma-dhātu Palace he preaches the esoteric doctrine of Mikkyō for those who are capable of it.

3. For ignorant beings he manifests himself in this world and appears as the historical Shakamuni of esoteric Buddhism, but in reality he is one whether in his Self-nature Body, or in his Transformation, or in his historical form.

The Monju-In

North of the Shaka-In is the Monju-In.

Monju (Sk. Mañjuśrī) represents wisdom. The difference between the wisdom of the Vajra Family and that of Monju is that the former is the inner wisdom of Buddha while the latter displays it in action. Monju has five knots to his hair. He holds a blue lotus in his left hand, on the lotus is a vajra. He sits upon a white lotus which signifies that his wisdom cannot be disturbed by anything and the vajra and the five knots of hair symbolise that he finished the five wisdoms in former times. The blue represents that he is not attached to anything and his vajra symbolises his

wisdom. The light of his wisdom gives light to living beings. With his right hand he forms the Yogwan-no-In, subduing all the wrong desires of sentient beings, for this mudra is that of preaching the Law. Kwannon representing compassion and Fugen meditation are on his upper right and left respectively, and on his lower right and left are attendant-messengers.

Now seated in a row there are six Bodhisattvas to the right of Monju. The first one is *Kōmō-bosatsu* (Sk. Jālinī-prabha), "the shining net." He has a net which represents that he decorates everything for he has the attribute of doing good actions, not inclined to wisdom only, but to other qualities like mercy. In his right hand he holds a rope, and in his left a half-opened blue lotus.

Next him is *Hōkwān-bosatsu* (Sk. Ratnamakūta), "the jewel crowned." He holds a threefold mani-jewel in the right hand and a lotus in the left. He represents the body of Jālinī.

The third Bodhisattva on the right is *Mukukō Bosatsu* (Sk. Vimalaprabha), "the immaculate light." In the right hand he holds a bowl and in the left a half-opened lotus. He represents the action of Jālinī.

The fourth Bodhisattva is *Gwakkō Bosatsu* (Sk. Chandraprabha), "the moonlight." In his right hand there is a blue lotus with a crescent on it while in his left is an unfolding lotus.

The fifth is *Myōon* (Sk. Manjughosa), "exquisite voice," representing a beautiful voice. In his right hand he holds a blue lotus-flower; in his left a *bonkyō* (manuscript box).

Next to Myōon there is a group of five, with *Tomuro* (Sk. Tumburu), "heavenly music," in the centre who is surrounded by his four sisters: *Ajita* (Sk. Ajitā), "the unconquerable," to the upper left of Tomuro; *Aharajita* (Aparājitā), "the unconquerable," to the lower left; *Bijaya*

(Sk. Vijayā), "great victory," to the upper right, and *Jaya* (Sk. Jayā), "victory," to the lower right. These sisters are considered to correspond to the four Pāramitās: Hō-Haramitsu (*dharma*), Katsuma-Haramitsu (*karma*), Hō-Haramitsu (*ratna*), and Kongō-Haramitsu (*vajra*).

On the left of Monju sits Keijini-Dōji (Sk. Keśinī), "beautiful hair." He has a sword in his right hand and a lotus-flower in his left. Beautiful hair symbolises the immaculate spiritual wisdom.

The second is *Ubakeishini* (Sk. Upakeśinī), "next-beautiful hair." In his right hand he holds a one-pointed vajra and with the left forms a mudra.

The third is *Shittara* (Sk. Citra), "miscellaneous colours," attendant of Monju. These colours signify Monju's manifestation of himself in every way. In the right hand he holds a staff with a crescent on top and on the crescent is a mani (jewel). In the left hand he holds a lotus.

The fourth is *Jiye* (Sk. Vasumati), "wisdom of earth," meaning abundance of natural resources. In his right hand he holds a banner and in his left a lotus.

The fifth is *Kōchō* (Ākarṣaṇī), "seizing with a hook." He has a spear in his right hand and a lotus in his left.

Then comes a group of five attendants of Monju called *Bukyosha* (Sk. Kinkārinī), "service to the instructions." They are sometimes called Fushigidōji, "boys of mystery."

The Kokūzō-In

Extending from right to left of the Mandara below the Godai-In is the Kokūzō-In.

Kokūzō (Sk. Ākāśagarbha, (Gaganaganijaḥ), represents the fruit of the Tathāgata and the three families of Butsu (Buddha), Renge (lotus), and Kongō (vajra). He also sits in the Shaka-In as an attendant to the right of Śākyamuni. He also has place in the Kongōkai. Kokū is the sky and therefore means both covering and no-limitation. Zō is store-

house, so it has the meaning of storing or generation. This Bodhisattva stores virtues for sentient beings. From his benevolence he opens the store-house of dharma and gives them the treasures of happiness and wisdom. The Commentary of the *Dainichikyō* says, "This Kokuzō is Daihitaizō (womb of great compassion which nourishes and achieves great compassion)." So, Kokuzō signifies the womb of Vairochana. In the womb of Vairochana are contained happiness and wisdom, so Kokuzō takes these two virtues of Vairochana as his original vow. The sun, moon, and stars are all considered as Kokuzō's incarnations.

In the Kokuzō-In, this Bodhisattva wears the five Buddhas' crown because it signifies the development of all qualities, with a sword surrounded by flames in his right hand which symbolises the wisdom of his inner attainment and in the left a lotus flower on which is a jewelled ball representing inner development. He represents the fruit of discipline, so his sword is not pointed like Monju's who has to cut his way through to Buddhahood. In the Shaka-In he holds a white *hossu*, and in the left a lotus on which is a gem.

His *sammayagyo* are sword, gem and *hossu*.

He has a number of *shuji* the chief one being *trah*, signifying "above relativity", Nirvana, the same as Hoshō's. His special *shuji* in Kokuzō-In is *Ā* signifying the Void. His *mudra* is Kokuzō-In. His *mantra* is (in English) "like the empty sky the Buddha satisfies various vows and various forms to bring happiness to sentient beings." His efficacy is for wisdom and memory, and the salvation of sinners.

Merit and Wisdom are divided among the ten Pāramitā Bodhisattvas who sit in his Enclosure and work for him. They are on his upper right and left: those on the right representing Merit and those on the left Wisdom. They are supposed to be facing the Dainichi, so his right will be left and his left right.

The first Bodhisattva on the right is *Fuse-haramitsu* (Sk. Dāna-pāramitā), "Giving." The second is *Kaiharimitsu* (Sk. Śīla-pāramitā), "Morality." The third is *Nin-niku-haramitsu* (Sk. Kṣānti-pāramitā), "Patience." The fourth is *Shōjin-haramitsu* (Sk. Vīrya-pāramitā), "Energy" or "Diligence." The fifth is *Zenna-haramitsu* (Sk. Dhyāna-pāramitā), "Meditation." These Bodhisattvas sit upon lotus seats. Dāna-pāramitā holds with both hands a dish or tray containing cakes, cake standing for offerings of food. Śīla-pāramitā holds a mirror in the left hand, signifying illumination or enlightenment. Vīrya-pāramitā holds a vajra-staff and Dhyāna-pāramitā sits in the attitude of meditation.

On the left of Kokūzō Bosatsu are seated the other five Pāramitā-Bodhisattvas. The first is *Hannya-haramitsu* (Sk. Prajñā-pāramitā), "Wisdom," the second is *Hōben-haramitsu* (Sk. Upāya-pāramitā), "Skilful Means"; the third is *Gwan-haramitsu* (Sk. Praṇidhāna-pāramitā), "Prayer" or "Vow"; the fourth is *Riki-haramitsu* (Sk. Bala-pāramitā), "Power"; and the fifth is *Chi-haramitsu* (Sk. Jñāna-pāramitā), "Knowledge." Prajñā-pāramitā holds a sword; Upāya-pāramitā, a rope; Praṇidhāna-pāramitā, a net; Bala-pāramitā, a lotus-leaf on which sits a lion symbolising power; and Jñāna-pāramitā holds a book.

Below on the right of Kojūzō are four Bodhisattvas. They are: 1. *Guhocchitenrin* (Sk. Sahācittodpadā-dharma-cakra), "the Bodhisattva of revolving the Dharma-wheel by awakening the thought for enlightenment." In his right hand is a lotus flower containing a wheel and in his left hand a one-pointed vajra. 2. *Shōnenjō* (Sk. Smṛtisajātya), "the Bodhisattva who generates memory." In his right hand he holds a shell for the shell signifies purity. 3. *Funnu-kō-kwanjizai* (Sk. Amoghakrodhāṅkuṣarāja) who holds "a hook of wrath." He has three faces and four hands. In his upper right hand he holds the hook of anger. 4. *Fukūkō*

(Sk. Amoghāṅkuṣa) who holds "the hook of reality" which catches all beings in order to save them. He also has three faces and four hands.

On the lower left of Kokūzō are four Bodhisattvas. They are: 1. *Mandara Bodhisattva* (Sk. Mahācakra), he is "the great wheel" who makes things complete which are not yet perfect; 2. *Soshitsujiyara* (Sk. Susiddhikara), "he who is good in perfecting all works"; 3. *Kongōshin* (Sk. Vajrasuci), "the Vajra needle"; 4. *Sobako* (Sk. Subahu) "he of the good arms"; and 5. *Mukuze* (Sk. Vimalagata), "he without stain."

The Soshitsuji-In

Below the Kokūzō-In is the Soshitsuji-In (Sk. Susiddhi) which properly belongs to Kokūzō-In, but is separated to match the four fields at the top. Susiddhi represents the excellent attainment of the Bodhisattvas belonging to Kokūzō-In.

The first to the left of the spectator of the Centre of this Enclosure is *Fukūkuyō Bosatsu* (Sk. Amoghapūjamaṇi), "the gem of the offering of non-emptiness." He saves sentient beings through the illumination of their sufferings. He has four hands and is seated upon a lotus flower.

The second is *Kujakuōmo* or *Kujakumyōō Bosatsu* (Sk. Mahāmayūri), the great peacock whose chief quality is to counteract poison. Kujaku is female and although she is called Myōō she is so gentle and charming, she is oftener referred to as Bodhisattva. Her vow is to give an antidote to the poisons of the evil passions of sentient beings like a peacock which eats poisonous weeds and harmful insects without injury.

In the Taizōkai she sits cross-legged upon a lotus seat, holding a peacock feather in her right hand and an open

lotus flower in the left. There are other postures, the best-known one of which being that with four arms riding upon a peacock. In this case she is represented as a very beautiful woman.

Her *sammayagyo* is a peacock feather and the peacock feather is supposed to promote health.

The third *Ikkerasetsu* (Sk. *Ekajāta-rakṣana*) is a servant of Kwannon.

The fourth is *Jūichimen Kwannon* (Sk. *Avalokiteśvara-ekadaśamukha*), "the Eleven-faced Kwannon." The traditional explanation for the eleven faces is that ten of them represent the completion of the ten *pāramitās* and the eleventh represents the attainment of enlightenment, so this *Bodhisattva* wishes to deliver beings from ignorance and brings them to enlightenment. Another explanation found in the *Jūichimenkyō* is that this *Bodhisattva* has a mantra which teaches the eleven *oku* (hundred million) of Buddhas and therefore that he has eleven faces to represent them.

The esoteric names are: 1. *Hen-i-kongō*, "the Vajra of Loving-kindness, 2. *Jimin*, "the Merciful One of Shingon," 3. *Daikōfushō-Kwannon*, "the Kwannon of Great Light."

On each side of the main face there is one face. On these again there are five, and again on these, three—eleven faces in all. The main face is beautiful and calm as are some of the other faces, but there are still others which look angry, even the merciful and kind Kwannon may look angrily at beings when it serves his purpose to do so.

He has four hands, one holds a rosary, denoting compassion, one a *senjui*, symbolical of benevolence, one a lotus representing the truth of *samādhi*, and the fourth holds a kind of vase representing wisdom and mercy.

His *sammayagyō* is a vase (*sobyō*) from which he pours the honey of benevolence.

He has the special *shuji* of *ka* from *karuṇika*, bene-

volence, besides sharing the general shūji of *sa* and *hriḥ* common to all Kwannons.

His mudra is formed by folding both hands with the fingers crossed over the head. This means that these ten fingers are the ten faces and adding the main face become Jūichimen Kwannon. Another mudra is the Eight-petalled Lotus.

His efficacy is the bestowal of the Ten Virtues and the Four Merits.

1. The first on the right of the spectator is *Fukū Kongō* (Sk. Amoghavajra), "Vajra of reality."
2. *Kongōgundari* (Sk. Vajrakundali), "Vajra-vase," or "Vajra-ring," Butsubu Family, always ready to work.
3. *Kongōsho* (Sk. Vajrasena), "Vajra-commander."
4. *Kongō Myōo* (Sk. Vajravidyarāja), "Vajra-illuminator."

In the middle there is no principal Bodhisattva as this enclosure is really to be considered as belonging to Kokūzō, as Kokūzō is also the Master of this enclosure, although sometimes Soshitsujikara is supposed to be and other authorities assert Mahācakra to be at the head.

At the end of this enclosure on the Kokūzō's right is a large figure of the *Senju Kwannon* (Sk. Sahasrabhujārya-Avalokiteśvara) which is related to the Kwannon-In. His full name is *Senju-sengen-kwanjizai*, "the thousand-handed and thousand-eyed Kwannon." Here "thousand" has the meaning of being innumerable, therefore complete. He represents the attainment of Kwannon. The thousand hands symbolise the innumerable means he has for showing compassion to sentient beings. The thousand eyes signify his wisdom to see where to help; these thousand eyes are in the palms of his thousand hands. This Kwannon vowed to benefit and bless all sentient beings and prayed to be endowed

with a thousand hands and a thousand eyes, according to the *Senju-sengen-dharani sutra*.

In reality in the picture, forty hands and eyes are shown, for as he saves beings in the twenty-five worlds of existence, these forty are enough. Although he is a Kwan-non, he sits in the Kokūzō-In because he represents attainment and is called Renge-Ō (King of the Lotus Family).

His esoteric name is *Daihikongō* (the Vajra of Great Compassion). His posture is seated cross-legged on a jewelled lotus with twenty-seven faces and forty arms or really forty-two as two of the folded hands are counted as one.

Two of the hands are in the *gassho mudra* (folded together) and two in the *Jō-in* (meditation mudra), the other hands hold various objects: lotus, sutra box, jewelled ball, bell, rope, vase, axe, willow, wheel, rosary, arrow, sword, mirror, etc. Each object symbolises one of his vows. Of the twenty-seven faces, twenty-five are for the purpose of saving the twenty-five worlds of existence, one is the Kwan-non's own true face and another of the face of Amitābha. Another explanation is that his faces show the virtues of the ten Pāramitās. Some sutras state that this Bosatsu has one face, another eleven faces, and still another five hundred faces.

His *sammayagyo* is an open lotus, also a jewelled ball on a lotus. His *shuji* is *hrih*. His mudra is the *Renge-gokō-in*, "the lotus of the five-pointed vajra" and also the *Hachiyo-in*, "eight-petalled lotus mudra." His mantra is *Om vajra dharma hrih*.

Two little figures on the right and left of Senju Kwan-non are *Kudokuten* (Sk. *Srīdevī*) who gives bliss to the family of Kwannon on the right, and *Baso-sen* (*Vasu-ṛṣi*), an attendant on the left.

At the extreme end of the enclosure on Kokūzō's left is



(1)



(2)



(1)



(2)

8. The Jizo In.

9. The Jokaisho In.



(a)



(b)



(c)



(d)

the large figure of Kongōzōo (Sk. Aṣṭottarasatabhuja-vajra) who resembles Kwannon but is not the same and has a relation to the Kongō Assembly.

He is situated at the southern end of the Kokūzō-In in the Taizokai and is called King of Kongōzō. He has sixteen faces and one hundred and eight arms. He is the same as Kongōsatta who represents the Mirror-Wisdom of Great Perfection, the Ālayā-Vijñāna containing everything in it. He is also the same as Kongōken. In one of his left hands he holds a *genbyō*, a vase meaning that all the universe is contained in it. As for the rest of his many hands some are making mudra, some hold vajras, wheels, swords, ropes, etc. He sits on a jewelled lotus.

In the clouds above him, there are two *hiten* (flying deva). These represent "Kuyō" (offerings, *pūja*) in the clouds. The sixteen faces of Kongōzō represent the sixteen Buddhas and the 108 arms are to break down 108 evil passions and represent the 108 Dharma-enlightening gates.

His *sammayagyo* is a vase in which there is a lotus-flower. His *shuji* is *hūm*, common in the Kongōbu. His mudra is a one-pointed vajra mudra with all the fingers folded and the middle fingers standing. His mantra is "*Oṃ vajra dhavāya svāhā*."

He is one of the sixteen Buddhas of the present cosmic age (*bhadrakalpa*), and is also found in the Kongōkai. His esoteric name is *Jikyō Kongō* and *Riku Kongō*.

The Jizo-In

There are two long and narrow enclosures extending North to South from the top of the Shaka-In to the foot of Soshitsuji-In. On the left-hand side is the Jizō-In which has a relation to Kwannon because it represents the active exercise of Mercy. The *Dainichi-kyō* and the present Mandara differ somewhat, I shall name the nine Bodhisattvas according to the present Mandara:

1. Jo-umyō (Sk. Sarvaśokatamoghātamati), who is the Bodhisattva who assists beings "to get rid of the darkness of worry."

2. *Fukuken* (Sk. Amoghadarśana), "he who makes all beings open their eyes and see the reality of things."

3. *Hōinshu* (Sk. Ratnamudrapāṇi), "he who holds the jewel-seal."

4. *Hōkō* (Sk. Ratnakara or Ratnaprabha), "the jewel rays."

5. *Jizō*, the central figure of this Assembly. See below.

6. *Hōshu* (Sk. Ratnapāṇi), "the jewel hand."

7. *Jiji* (Sk. Dharaṇīdhara), "the holder of the earth."

8. *Kengojinshin* (Sk. Dṛḍhadhayāśya), "the one with a deep, solid heart."

9. This Bodhisattva is traditionally identified with Jokaishō Bodhisattva who takes away hindrances, supposed to visit here from Jokaishō-In, but really he is *Nikkō Bosatsu* (Sk. Sūryaprabha), "a ray of sunlight."

All these Bodhisattvas sit on lotus-seats forming mudras with one hand and holding lotuses in the other on which are vajras or other religious objects. *Jizō* only will be described as representative of this group.

Jizō (Sk. Kshitigarbha), "the treasure-holding earth." He is the master of the Enclosure and sits in the middle of the group. His Bodhi-mind is hard and unbreakable as a diamond, so he is able to suffer pains in the place of sentient beings. He also holds like the earth all good things and helps them to grow in all beings, so he is called *Jizō*. His esoteric name is *Higwan Kongō*, the "Vajra of the Vows of Loving-kindness," *Himin Kongō*, the "Vajra of Merciful Compassion," and *Yogwan Kongō* the "Vajra of Granting Desires."

In the Taizōkai he sits in the Bodhisattva meditation posture in the centre of the *Jizō-In*, with a *nichirin* (sun-disc) upon the right palm, and in the left hand a lotus-flower

on which there is a banner. There are many other postures of Jizō, the most popularly and commonly seen is in the form of a priest, wearing priestly robes, holding a gem in his left hand and a *shakujō* (khakkharam, staff) in the right.

His *sammayagyo* is a gem on a banner, meaning inexhaustible virtue to benefit sentient beings, and also a *shakujō* which is a staff with six rings at the top, which he shakes as he walks to warn sentient beings in the six paths of existence. His *shuji* is *ha* which signifies "joy." His *mudra* is the flag *mudra* and his *mantra* is *Namaḥ samanta-buddhānām ha ha ha vismaye svāhā*.

His efficacy is to benefit sentient beings in the six worlds of existence, to wake them from the sleep of ignorance. Many beautiful stories are told of Jizō's efforts to help people out of their troubles. He still holds his own among popular Bodhisattvas. He is considered the patron of travellers and the protector of children.

The Jokaishō-In

On the right side is the Jokaishō-In. All the Bodhisattvas of this Assembly try to deliver beings from difficulties: their action is outward, entirely for the benefit of others.

The Bodhisattvas are, beginning at the top:

1. *Himin* (Sk. *Karuṇāmreṣita*), who represents mercy.
2. *Haakushu* or *Jo-akushu* (Sk. *Sarvapāyajaha*), representing the power to break down hell, i.e., relieve beings in hell.
3. *Semui* (Sk. *Abhayamdada*), "giver of fearlessness." He helps sentient beings¹ by removing their fears, worries, etc.
4. *Kengo* (Sk. *Bhadrāpāla*), "protector of the good and wise," or *Jogike* (Sk. *Kantūhala*), "removing doubts," in the *Dainichi-kyo*.

¹ Notice that in this essay the term "sentient" rather than "human" beings is used. "Sentient" includes animals and plants and other forms of life.

5. *Jokaishō* (Sk. Sarvanivāraṇaviṣkambhī), "remover of hindrances."

He is the Master of this Assembly. In his left hand he holds a lotus flower with a gem on it; in the left hand and with the right makes a mudra which is a variation of the Cintamani mudra. The Cintamani here signifies the jewel of the mind of Bodhi.

6. *Gugoye* or *Himinye* (Sk. Paritāṇācaya). He gives the wisdom of mercy.

7. *Jihossho* (Sk. Maitreyabhijudgata). He produces compassion.

8. *Shakushonetsunō* or *Jonetsunō* (Sk. Sarvadagha-prasāmīta). He rescues beings from their agony by pouring nectar over them.

9. *Fushigie* (Sk. Acintyamatidatta), Bodhisattva of Wisdom, sometimes confused with Fushigie (Surya-prabha) in the Jizō-In.

The Gekongōbu-In

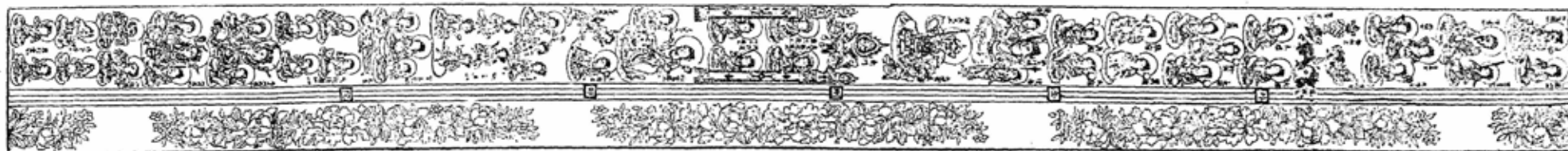
The extreme outer (*ge*) circle (*in*) is called the Gekongō because there are eight Kongōs on guard. Among the figures are not only deities but those who are not yet saved, but they are included because they belong to the group of Śākyamuni.

• At the north-eastern corner stands *Ishana* (Sk. Isāna), one of the eight guardian gods and with him *Ishanī*, his wife. The second is *Kimenten* (Sk. Nandimukha). The third is *Josuiten* (Sk. Sadāmatta). The fourth is *Kishuten* (Sk. Karoṭapani) and his wife *Kishutenko* (Sk. Karoṭapanī). The sixth is *Kenrojijin*, (Sk. Dharaṇidhara), the earth deity, and his wife, *Kenrojijinko* or *Jitenko* (Sk. Dharaṇidharī). All of these are fierce deities who belong to the Ishana group.

In a deeper sense Ishana represents wisdom and Ishanī meditation. He converts ignorant beings through subduing and with his spear destroys passions and illusions. In his left hand he holds a bowl containing blood and this blood



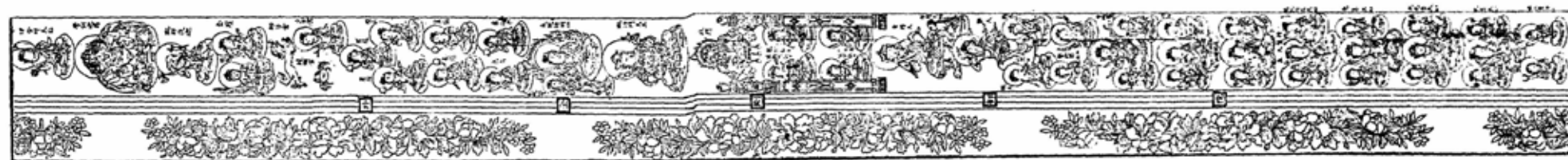
(1) Upper Row, explanation from left to right.



(2) Second Row, from top to bottom.



(3) Lower Row, from right to left.



(4) Fourth Row, from bottom to top.

10. The Gekongobu In.

represents transmigration. His body is blue, his hair red, and he has three eyes, representing the three poisonous passions and the three illusions. Originally, Ishana was a fire or wind deity and later identified with the Hindu God, Śiva.

Next to this group are four pagodas which represent the four heavens of formlessness.

Next comes *Nitten* (Sk. Aditya-parivara), the sun-god, mounted on five horses: he revolves the wheel of the sun. He is attended by his wife, *Nittenko*.

Next is Vijaya who carries bow and arrows.

Now comes *Taishakuten* (Sk. Śakra). There are two Taishakutens, North and East, this eastern one is Śakra and the northern one is Indra: the eastern one guards Buddha (as one of the eight gods); the northern one belongs to those beings who are yet to be converted by Śākya before becoming Buddhas. He wears no crown but a suit of armour and has not the third eye. He holds a one-pointed vajra-spear in the right hand. His sammayagyo is a *tokko sho*.

Now come the two gate-keeping gods (Dvārapāla): Shumonten and the Shumontenno (wives).

Next is *Jikokuten* (Sk. Dhṛtarāṣṭra), another guardian god: he holds a sword, and guards the East.

Next is Bonten (Sk. Brahma), one of the twelve gods: he has four faces.

Next is a group of seven figures representing the twenty-eight constellations and these seven belong to the East. To their right is a sheep and a bull belonging to the Twelve Houses of Astrology.

Next are two figures, *Fūfukū* (Mithuna), a man and a woman, belonging also to the Twelve Houses.

Next are two figures representing a comet and a shooting star.

Now we find *Nichio* (Sk. Sūrya), the sun-god who rides upon three horses.

On his left is *Nichio-kenzoku* (Sk. Sūrya-parivāra), his family.

Next to him is *Basosenko*, the wife of *Basosen* (Sk. Vasu-riṣi), an old man with a lotus and rosary, the lord of peace, a sennin (hermit).

Beside *Basosen* is *Kwatenkō* (Sk. Agnāyī), wife or attendant of *Kwaten* (Agni) who sits in the south-eastern corner. He is one of the six celestial gods. He holds a triangle, rosary, club, and jar in his four hands.

Accompanying him are two sennins (Sk. Rīṣi), *Akeira-sen* (Sk. Angiri), attendant of *Kwaten*, and his wife *Akeira-Senkō*; and *Gudonsen* (Sk. Gotama), another attendant, and his wife *Gudonsen*.

Then follow three deities, *Bichunyo* (Sk. Raudrī), goddess representing the functions of Vishnu. She carries a lotus-flower in her right hand and an eight-pointed spear; *Yamanyo* (Sk. Yamī), one of the six deities of desire, she carries a cup in her right hand and a three-pointed spear in the left.

Now come symbols of the constellations: a flower-vase (Kumbha), a fish (Makara) and a couple of fish (Mina); then the *Rāhu*, the seizer who devours the sun and the moon at the times of eclipse, *Mokuyō* (Jupiter, Sk. Bṛihaspati) and *Kwayō* (Mars, Sk. Angāraka), with a staff representing three of the nine planets. Of the following seven gods of the twenty-eight lunar mansions belonging to the four quarters, the first three represent *Sei-shuku* (Sk. Maghā), *Shin-shuku* (Sk. Hasta), *Kōshuku* (Sk. Svāti). The next four represent *Chō-shuku* (Sk. Pūrva-phalgunī), *Yoku-shuku* (Sk. Uttara-phalgunī), *Kaku-shuku* (Sk. Citrā) and *Tei-shuku* (Sk. Viśakhā).

Next comes *Yakushajimyō* (Sk. Yakṣavidyādhara) with his two women-attendants. He is an attendant of *Zōjōten*.

Below him sits *Zōjōten* (Sk. Virūḍhaka), one of the four guardian gods, with his one attendant Daishisha (Sk. Mahādūtā). He is generally detailed to guard the South.

Within the southern gate are four figures, the upper left one is *Nandaryūwo* (Sk. Nandanāgarāja), he carries a sword and rope; the upper right is *Ubanandaryūwo* (Sk. Ubanandanārarāja), he holds a sword and serpent; both of these are dragon kings, and crowned with serpents: the lower left is *Ashurawo* (Sk. Asurarāja), king of the Asuras, he holds a flower staff: on the lower right are *Ashurashu* (Sk. Asura), attendants.

Next below is *Emmaten* (Sk. Yamarāja), the God of Death, accompanied by *Kokuanyoten* (Sk. Kālarātrī), the lady of darkness. Emmaten is one of the *Jūniten* (gods of the twelve heavens), or of the *Happōten* (gods of the heavens of the eight directions). Emmaten is popularly called Emma-ō. In the Taizokai he is situated in the south of the outer circle. Of his name Yamarāja, *rāja* means a king and *yama* binding or fastening. He is the Master of Hell and the King of Death and judges men after death, thus fastening their punishments upon them, in reality thereby to remove their illusions and delusions. He holds a *danḍa*, a staff with a crescent on it and on the crescent is a human head.

Below Yamarāja is *Taisenbukun* (Sk. Citragupta) who carries a mirror which reflects men's deeds; *Gaki* (hungry ghosts, Sk. Preta) precede him. *Itten* (Sk. Piśāca) is a kind of imp who carries a bag made of skin, she is found with companions belonging to Taisenbukun's group of Emmaten's family. They are symbols of demons and bad spirits.

Next comes a trinity of devils, one male, and two females, *Dakini* (Sk. Dākinī). Before them lies the *Shiki* (Sk. Mrityu) symbolising Death, which, however, is now mentioned in the *Dainichi-kyō*.

Next comes a group of four *rişis*: *Jōjūjimyōsen* (Sk.

Siddha-vidyādhara). They belong to Emmaten's group; they carry bags of skin and are sometimes represented as attending the god of wind.

They are followed by a trinity of *Ashuras*, (Sk. *Bandhirasura*), representing the vanguards of the *Ashuras*; the middle one is the king, and holds a sword.

Now comes another *Ashura* trinity: 1. *Karura* (Sk. *Garuḍa*), heavenly musicians with wings; 2. *Kubanda* (Sk. *Kumbhāṇḍa*), head of nightmares, and 3. *Rasetsu* (Sk. *Rākṣasa*), one male, one female, with *Rasetsudō*, attendants.

They are followed by *Rasetsuten* (Sk. *Nairṭtirāja*), King of the *Rākṣasa*. He sits in the south-west corner and is one of the twelve gods or eight gods of the heavens. With him are two female *Rasetsu* (Sk. *Rākṣasī*), attendants. He protects the south-western corner. He presides over destruction and eats up flesh, but according to Shingon this symbolises eating up the illusions of human beings. He is clad in armour; his right hand holds a sword and the left hand makes a sword mudra.

Next comes *Daijizaiten* (Sk. *Maheśvara*) with *Uma*, his wife.

Then come four figures who represent the seven mothers: 1. *Bontenyo* (Sk. *Brāhmī*), 2. *Taishakutenyo* (Sk. *Sindri*), 3. *Kumari* (Sk. *Kaumārī*), 4. *Shamonda* (Sk. *Cāmuṇḍā*). The other three, *Kauverī*, *Raudrī*, and *Vaiṣṇavī* are not represented here.

Next we have *Nannyo* (Sk. *Manuṣya*), a man and a woman, human beings.

Next follow *Suiyō* (Sk. *Buddha*), the star Mercury, *Doyō* (Sk. *Sanaiścara*), the planet Saturn; *Getsuyō* (Sk. *Soma*), the Moon God.

Of the astrological mansions three are depicted: 1. *Byokū* (Sk. *Tulā*) is the scale; 2. *Kyuku* (Sk. *Dhanu*) is the bow; 3. *Katsuhuku* or *Tenkatsu* (Sk. *Vṛścika*) is the scorpion.

Of the twenty-eight constellations, seven are shown here :

1. Joshuku (Sk. *Sravaṇā*), 2. Tōshuku (Sk. *Uttarāṣāḍhā*), 3. Gyūshuku (Sk. *Abhijit*), 4. Kishuku (Sk. *Pūrvāṣāḍhā*), 5. Bishuku (Sk. *Mūla*), 6. Shinshuku (Sk. *Jyēṣṭhā*), 7. Bōshuku (Sk. *Anurādhā*). They are all alike except for gestures of the right hand.

Next comes *Suiten-kenzoku* (Sk. *Varuṇaparicarā*), attendant of Varuna, followed by *Suiten* (Sk. *Varuṇa*) himself. He is the god of water. He holds a sword in his right hand and a lotus in his left. He is sometimes shown holding a snake.

Now come the protectors of the gate, the dragon kings: *Nandaryūwo* (Sk. *Nandanāgarāja*) on the upper right, and *Upanandaryūwo* (Sk. *Upananda*) on the upper left, and also *Taimenten* (Sk. *Abhimukha*) on the lower right and *Nanpa-ten* (Sk. *Dhurdhara*) on the lower left.

Next comes *Kōmokuten* (Sk. *Virūpākṣa*), the guardian god of the West. He is regarded as a manifestation of *Daijizaiten* (Sk. *Maheśvara*) and furnished with a third eye on his forehead though ordinarily he is represented without it. He carries a three-pronged spear in his right hand, while his left fist rests on his thigh.

Next comes a number of water deities, although some authorities consider them to be snake gods for they are crowned with snakes. They are *Suiten* (Sk. *Nāgarāja*, *Varuṇa*) and *Suitenhi* (Sk. *Nāgarāja Varuṇānī*), a water goddess, and *Suitenhi-kenzoku* (Sk. *Varuṇānī-paricarā*), a family of the water goddess.

Now comes *Narayenten* (Sk. *Nārāyaṇa*) corresponding to the Indian god Vishnu shown riding on a bird. Next is his wife *Narayendenhi* (Sk. *Nārāyaṇī*).

The next is *Benzaiten* (Sk. *Sarasvatī*), shown as a woman with a lute. She is popularly called Benten. She is considered as the goddess of beautiful sounds so she presides over music and is also the patroness of happiness and

wisdom, and especially of literature and eloquence. *Sarasvatī* means the presider over lakes and streams so in India she is worshipped as a deity of rivers. She is a very popular Bodhisattva in Japan and on nearly every island large or small is a shrine to Benten. The snake is her messenger. Her posture in the Taizokai is seated, playing upon a *biwa* (lute). She is often seen in postures with many arms. Her *samnayagyo* is a *biwa*. Her *shuji* are *sa*, the first syllable of her name meaning giving pleasure and *su*, meaning beautiful song. Her *mudra* is the playing *biwa mudra* and her chief mantra *Om Sarasvatiye svāhā*.

Next comes *Kumara* (Sk. *Skandadeva*) with six faces seated on a peacock.

He is followed by *Gwatten* (Sk. *Candra*), the moon god seated on three white geese. Next sits his wife *Gwattenhi* (Sk. *Candraprivāra*).

Now comes a group of five of *Fūten's* attendants: 1. *Koten* (Sk. *Vādyadevatā*), a drum player; 2. *Katen* (Sk. *Gītadevatā*), a flute player; 3. *Katennyō* (Sk. *Gīta*), a female flute player. They are followed by *Fūtenhi-kenzoku* (Sk. *Vāyu*), the attendant of *Fūten's* wife, *Fūtenhi* (Sk. *Vāyī*).

Fūten (Sk. *Vāyu*) himself with his attendants *Futen-dōji* (Sk. *Vāyudevatā*), occupies the north-western corner. *Fūten* is the god of the wind and one of the guardian-gods of the eight points of the compass.

Now comes a trinity, *Kōonden* (Sk. *Ābhāsvaras*), symbolising the world of light, where speech is through light, not through sound. He holds a lotus and makes a *mūdra*.

Next is the trinity *Daikōonden* (Sk. *Brhābhāsvaras*), the god of great light.

The *Tosotsuten* trinity (Sk. *Tuṣita*), of the Tushita heaven, belongs to the world of Desire. This is divided into two compartments, inner and outer, and it is in the inner sanctuary that the Bodhisattva finds his last abode before his attainment of Buddhahood.

The *Jōjujimyōsen* trinity (Sk. Siddha-vidyādhara) and *Jōjunyōsenmyō* (Sk. Siddha-vidyādhārī) who come next are those rishis who are enjoying the full benefits gained by holding (*dhara*) the magical formulas.

Now come the *Magoraga* trinity (Sk. Mahoraga), the great serpents.

After them, we see two *Kinnara* (Sk. Kinnara); Two *Kōten*, and *Gakuten*, and players and singers, and *Myōōnyō* (Sk. Vādyadhārī), a dancer.

This brings us to *Taishakuten* (Sk. Indra) himself.¹

Now comes *Kubira* (Sk. Kuvera) the god of wealth, popularly known as Bishamon. *Kubiranyō* (Kauverī) sits by his side. Kuvera is sometimes regarded as the real name of Bishamon (*Vaiśravaṇa*), the god of learning and happiness, or sometimes as one of his family.

Now follow *Nanda* and *Batsunanda* (Sk. Upananda), two more dragon kings who guard the North gate.

Then comes *Bishamon* or *Tamonten* (Sk. *Vaiśravaṇa*), the god of learning. He is one of the eight and also twelve groups of gods. He protects the North. In general Buddhism, he is greatly esteemed as a protector and in Shingon he is revered for his efficacy of bestowing happiness and good fortune and is the most admired of the twelve Heavenly Kings. The Sanskrit word *Vaiśravaṇa* means "hearing much" which means that he listens attentively to the Buddhist teaching. He wears a crown and armour. He holds a treasure-stick in his right hand and holds aloft a pagoda: In the Mandara he is seated, but generally he is found standing in an unusually manly and vital pose.

Next comes again the pair, *Jōjujimyōsen* and his wife, *Jōjujimyō-sennyō*, this time however, of the family of Bishamonten.

Now come the *Twenty-Eight Mansions of Stars*, of which

¹ Already described under *Taishakuten* (Śakra).

seven only are given here: 1. Kyō-shuku (Sk. Dhaniṣṭha); 2. Ki-shuku (Sk. Śata-bhiṣā); 3. Shitsu-shuku (Sk. Pūrva-bhadrapadā); 4. Kei-shuku (Sk. Revatī); 5. Heki-shuku (Sk. Uttara-bhadrapadā); 6. Rō-shuku (Sk. Āśvini); and 7. I-shuku (Sk. Bharanī).

These of the *Twelve Astrological Houses* are represented by *Shonyoku* (Sk. Kanyā), a girl, by *Bōkaiku* (Sk. Karkataka), the crab, and by *Shishiku* (Sk. Simha), the lion. *Kin-yo* (Sk. Śukra) the planet Venus, and *Senki* (Sk. Kampa, or Mr̥dha-yuddhāji-bhūta), god of tremors or earthquake, sit side by side.

Now comes *Kwangiten* or *Shōden* (Sk. Vināyaka, Gaṇapati, Ganesa), the elephant god. *Gaṇa* literally means "multitude" or "group," here it means Maheśvara's army, while *Pati* means literally "master," so Gaṇapati means the leader of Maheśvara's army. This is the reason that Gaṇapati is in Isana's group for Isana is an incarnation of Maheśvara. Master or leader of a multitude is a better translation of Shōden's name than Kwangiten which means the god of delight. Shōden means "holy god." There are many interesting stories connected with Shōden, but these must be deferred for another time.

Shōden has many different postures, but in the Taizokai with an elephant-head he is seated holding a radish in his left hand and a hook or an ax in his right. There are more than ten different kinds of Shōden according to the number of feet, hands, and eyes. There is a secret Shōden standing in sexual embrace with another female Shōden. It is kept secret because the true symbology is not understood by ordinary people and so misunderstanding arises. It symbolises the saving of a sentient being by Buddha and their oneness when once saved or enlightened. The meaning of the elephant-head is that an elephant is powerful and yet tame. He takes a form of illusion in order to protect his devotees. They will follow him more easily if he makes him-

self as they are, forms of illusion, but in the end he leads them to enlightenment.

Shōden has a number of *sammayagyō*, the chief ones are: 1. a radish and *kwangidan* (*modaka*, sweetmeat), symbolising a man and a woman; 2. an ax or spear; 3. a *mino*, a straw rain-coat which resembles an elephant's ear and *mino* also means to take away falsehood and reveal truth. According to Mikkyō, in prayers for health, welfare, conquest over evils and reverence and affection, *mino* symbolises health, *modaka* welfare, an ax the conquest over evils, and a gem affection.

His *shuji* are *ga* and *h*: *ga* signifies the accomplishment of good deeds and destruction of bad ones while *h* symbolises Nirvana which is the stopping of all karmic hindrances and the attainment of Enlightenment. Shōden's *mudras* are the *mino*-*mudra* symbolising the sexual embrace, the tooth-*mudra*, and the treasure-*mudra*. He also has a number of *mantras*.

The Shōden ritual is performed on a round altar. There are many *sutras* in praise of Shōden.

Above Shōden is *Daikoku* (Sk. *Mahākāla*) who belongs to the *Ishana* family. The Sanskrit *kāla* means "black" or "time." *Daikoku* is blue-black, has innumerable thousands of years of life. In Japanese *Daikoku* means "Great Black." The *Rishukyo* says that *Mahākāla* means "great time." Originally, he was a war-god, a god of fortune, and a god of death. As a war god, he is believed to be an incarnation of, or an attendant to Śiva and presides over destruction and death. But as a god of fortune, *Daikoku* is supposed to be an incarnation of Vishnu who brings things to life and fruition, so *Daikoku* is considered as an incarnation of the deity of the earth who generates things and brings them up. As a god of death, he is identified with Yama. In Japan, he is chiefly regarded as a god of good fortune.

In the Taizokai Mandara he presents his fierce aspect;

he has three faces and six arms. In the first of both hands he holds a sword, the second right-hand the hair of a human being, in the second left-hand a sheep. In his third hands, the body of an elephant. His head-dress and necklace are of skulls. But the ordinary and popular depiction of Daikoku in Japan is of a little man holding a hammer in his right, a big bundle in the left which is flung over his shoulder, and standing upon two bales of rice, hence he has come to be associated with prosperity and good fortune.

His sammaya are a sword symbolising war and a bundle symbolising prosperity. His shuji is *ma*, the initial character of his name. His mudra is the *Kongō Gassho* and his mantra, *Mahākāla svāhā*.

Above Daikoku is *Ishanī*, the wife of Ishana with whom the Gekongōbu begins.

The external border of the Gekongōbu-In shows peony grass. The peony is the flower of prosperity. The colour of this border on which the peony grass is spread is in red, blue, and black. It represents the three-coloured way and the three assemblies to which all the Honzons (Holy ones) of the Taizokai belong, and the internal border is white representing purity by nature because all the enclosures are pure and of one quality.

BEATRICE LANE SUZUKI.

NOTE.

According to some authorities, the Buddhas representing the Five Wisdoms as given on page 6 of Part 1 of the Taizō Mandara in the *Eastern Buddhist*, Vol. VII, No. 1, should be differently arranged. Daisenkyōchi (Sk. *Ādarsanajñāna*), great-round-mirror-wisdom, should be attributed, not to Tenkoraion Buddha, but to Hōdō Buddha (Ashuku in the Kongō Mandara); Byōdoshōchi (Sk. *Samatājñāna*), the wisdom of sameness or equality, is the samādhi, not of Hōdō Buddha, but of Kaifukeō Buddha (Hōshō Buddha of the Kongō Kai); Jōshosatchi (Sk. *Kṛtyānustānājñāna*), the wisdom of action, is the wisdom of Tenkoraion Buddha (Fukūjōjū of the Kongō Kai). Readers will please note this change which is the more usual explanation, although the former one has adherents.

The Five Wisdoms are not generally referred to in the Taizō Kai as they are in the Kongō Kai, because the Taizō Kai is the mandara of efficient cause and has reference to Hōshin (aspiration), Shugyō (discipline), Shōbodai (enlightenment), and Niuehan (attainment of Nirvana).

DIE SPUREN DES BUDDHISMUS IN CHINA VOR KAISER MING, NEBST EINER BETRACHTUNG ÜBER DEN URSPRUNG UND DIE BEDEUTUNG DES "CHIN-JÊN".

(Continued from *The Eastern Buddhist*, Vol. VI, No. 4)

VI. DAS BEKANNTWERDEN DER SÜTRAS UNTER SHIH-HUANG-TI (217 v. Chr.).

A. Quellen.

Ausser den bisher erörterten Chin-jên finden wir noch in einer geschichtlichen Quelle weitere Angaben über das Bekanntwerden des Buddhismus in China vor Kaiser Ming. Diese Überlieferung, die in fast allen buddhistisch-geschichtlichen Werken des chinesischen Tripitakas enthalten ist, fehlt jedoch in den amtlichen Gesichtswerken, wie z. B. im Shih-chi, Han-shu, etc. Das Ti-wang-shih-chi (帝王世紀) von Huang Fu-mi 皇甫謐 (215–282 n. Chr.) zur Zeit der westlichen Chin-Dynastie bemerkt hierzu:

秦時西域沙門寶利房聘秦，始皇因之。

“Zur Ch'in-Zeit kam der Priester Pao-li Fang (od. Pao Li-fang?) als Gesandter aus den westlichen Gebieten nach Ch'in. Shih-huang-ti setzte ihn ins Gefängnis.”

Das Li-tai san-pao chi (歷代三寶記), Ta-t'ang nêi-tien lu (大唐內典錄), K'ai-yu-an lu (開元錄), Po-hsieh-lun (破邪論), Fo-tsu t'ung-tsai (佛祖通載), Fo-tsu t'ung-chi (佛祖統記) etc. berichten diese legendhaft ausgeschmückte Überlieferung. Der Name des Priesters ist im Li-tai san-pao chi mit Shih-li-fang (釋利房), dagegen im K'ai-yüan lu etc. mit Shih-li-fang (室利房) angegeben. Dieser Name ist wahrscheinlich die phonetische Wiedergabe oder Übersetzung eines indischen oder zentralasiatischen Namens. Das Li-tai san-pao chi liest diesen Namen “Shih Li-fang.” Mit dem Zeichen 釋 wurden im allgemeinen buddhistische Mönche

benannt, um sie als Jünger des Śākya-Buddha (釋迦佛) zu kennzeichnen. Es ist jedoch nicht ausgeschlossen, dass dieser Priester einen indischen Namen hatte; denn die Bezeichnung 釋利 oder 室利 entspricht phonetisch dem Sanskrit-Worte "śrī" (Ruhmreicher, Gelehrter etc.), das öfters als ein Ehrenname für Mönche gebraucht wird. Hierzu möchte ich noch einmal den Bericht im Li-tai san-pao chi anführen, um diese Traditionen im einzelnen zu erläutern:

又始皇時有沙門釋利房等十八賢者資經來化，始皇弗從，遂禁利房等，夜有金剛丈六人來破獄出之，始皇稽首謝焉。

"Zur Zeit des Shih-huang-ti kamen ferner der Śramāṇa Shih-li fang u.a. zusammen achtzehn Weise, und brachten Sūtras zur Bekehrung mit, Shih-huang-ti schenkte ihnen aber keinen Gehör, sondern setzte Shih-li Fang und die anderen gefangen. Um Mitternacht kamen starke Männer, die sechszehn Fuss gross waren, und retteten sie, indem sie das Gefängnis zerstörten. Der Kaiser bat, indem er sich tief verneigte, um Entschuldigung."

Im Fo-tsu t'ung-chi ist als Datum das vierte Jahr des Shih-huang-ti angegeben, im P'o-hsieh lun, Fo-tsu t'uang-tsai etc. dagegen finden wir als Datum das neunundzwanzigste Jahr. Dieser Unterschied im Datum lässt sich folgendermassen erklären: Die amtlichen chinesischen Geschichtswerke nehmen die Thronbesteigung als Ausgangspunkt für die Regierungszeit des Shih-huang-ti an, so z. B. das Shih-chi. Seine Thronbesteigung fand jedoch schon in seinem dreizehnten Lebensjahre statt, wo er noch nicht "Ch'in-shih-huang-ti" oder "Erster Kaiser der Ch'in-Dynastie" genannt wurde. Als er die sechs Reiche unterworfen und sich selbst zum "Ersten Kaiser" gemacht hatte, waren schon fünfundzwanzig Jahre seit seiner Thronbesteigung vergangen. Wenn man das Datum "viertes Jahr" im Fo-tsu t'ung-chi nach dem Shih-chi umrechnet, so ergibt dies als Datum das neunundzwanzigste Jahr seit seiner Thronbesteigung.

Nach der Beschreibung im *Ti-wang shi-chi* etc. kamen der Priester *Shih-li Fang* u.a. wahrscheinlich als Gesandte aus dem indischen Gebiet (aus *Khotan*?), um für den Buddhismus zu warfen. Wie wir früher gesehen haben, war schon damals der Buddhismus in *Khotan* verbreitet. Es hatte sich jedoch bisher noch keine Gelegenheit gefunden, ihn nach China zu bringen. Im 26. Jahre liess indessen *Shih-huang-ti Chin-jên* giessen. Wahrscheinlich hielten die westlichen Länder dies für ein Zeichen, dass *Shih-huang-ti* ein Anhänger des Buddhismus geworden sei. Infolgedessen kamen wohl auch *Shih-li Fang* und die anderen von dort, um nun auch den Buddhismus nach *Ch'in* zu bringen. *Beal* und *Franke* lehnen aber, wie wir früher gesehen haben, diese Überlieferung überhaupt ab. *Beal* sagt:¹

“There are other statements made, indeed, in various books, with the view to make this knowledge date from an earlier period. For example, in a work written by *Fa-lin*, called the “*Po-tse-lun*,” the writer brings a mass of evidence to show that Buddhist books were known in China before the time of the Emperor *Shi-hwang-ti* (B.C. 221). It was this monarch who built the great wall to check the incursions of the wandering tribes that threaten the empire; he also burnt the sacred books of *Confucius*, and assumed the title of the “first emperor.” The writer, *Fa-lin*, states that amongst the books burnt were the Buddhist Scriptures; but of this there is no proof, and, in fact, it is doubtful whether the Buddhist doctrine was at this time collected in written form even in India, and there is no account of any translation made in China from any Indian Original. We must regard this story as untrustworthy, and as part of the method followed by the contending sects in China who desired to claim priority in point of time for their religious founder. There is another story, also found in the page of *Fa-lin*, equally improbable, relating to *Li-fang*, who is described as an Indian priest who came with seventeen companions to China in the reign of *Shi-hwang-ti*, and introduced the sacred writings of the Buddhist faith. The emperor, it

¹ *Beal*, *Buddhism in China*, p. 47 f.

is said, shut them up in prison. During the night six men² of supernatural character came and opened the prison doors and brought them out. On this, the emperor paid them reverence. But, as Mayers observes, the legend appears to have no historical basis."

Die Fragen, die Beal aufwirft, müssen zuerst an Hand der Quellen genau untersucht werden. Ferner ist eine Untersuchung hinsichtlich der Entstehung der Sūtras nötig, da dies ja erst die Voraussetzung für das Eindringen der Sūtras in China bildet. Die entsprechenden Urkunden hat Hayashiya ausführlich untersucht.³ Eine ausführliche Behandlung würde hier zu weit führen, doch möchte ich einige kurze Angaben dazu geben.

Von den Quellen, die das Mitnehmen von Sūtras durch Shih-li Fang u.a. berichten, ist das Ti-wang shih-chi die älteste. Der Verfasser, Huang Fu-mi, lebte Ende der Wei-Dynastie bis zum Anfang der westlichen Chin-Dynastie (ca. 250—n. Chr.). Man kann sich auf den Bericht dieses Werkes, ebenso wie auf die des Shih-chi etc. verlassen. Warum haben aber die offiziellen Annalen, wie z. B. Shih-chi, Han-shu, Hou-han-shu etc. diese Tatsache nicht erwähnt? Es scheint mir, dass das Mitnehmen der Sūtras den Ver-

² Es ist sehr merkwürdig, dass Beal die Zeile 金剛丈六人 mit "six men of supernatural character" übersetzt, trotzdem er in der Übersetzung des Hsi-yü chi für diesen Ausdruck 丈六 "sixteen feet high" schreibt, wie wir schon oben gesehen haben. Unter unzähligen Beispielen, die ich hier auführen könnte, will ich nur folgende bekannte Stelle im Kan-wu-lian-ssu ching 觀無量壽經 (Amitāyur-dhyāna-sūtra) anführen. Dort heisst es: 若欲至心西方者, 先當觀於一丈六像, 阿彌陀佛神通如意於十方國變現自在, 或現大身滿虛空中, 或現小身丈六尺, 所說之形皆真金色 d.h. "Wenn man aufrichtig im westlichen Paradies geboren zu werden wünscht, betrachte man zuerst die Buddha-Statue, die sechzehn Fuss hoch ist. Amitayur-Buddha kann nach seinem Willen seine übermenschliche Kraft auswirken lassen, so dass er sich überall frei verändert; einmal erscheint er als grosser Körper, der den Luft-raum erfüllt, und ein anderes Mal erscheint er in kleinen Körpern, die sechzehn und acht Fuss hoch sind. Die hier erwähnten Körper sind alle von reiner Goldfarbe." Man muss ausserdem wissen, dass es eine sogenannte "Sechzehn-Fuss-Halle (丈六堂) gibt; man verehrt in dieser Halle eine Buddha-Statue, die sechzehn Fuss hoch ist.

³ Vgl. "Gendai-Bukkyō," Bd. 58, S. 26 ff.

fassern dieser Geschichtswerke nicht der Erwähnungswert erschien, zumal es ja eine vom Kaiser nicht erlaubte Handlung war. Das *Ti-wang shih-chi* und *Li-tai san-pao chi* haben ihre Quellen nicht erwähnt, dagegen hat das *P'o-hsieh lun* als Quelle das *Chu-shih-hsing lu* (朱子行錄) und das *Tao-an lu* (道安錄) angegeben. Das *Fe-tsu t'ung-tsai* zitiert nach dem *Chu-shih-hsing lu*. Beide Werke, das *Chu-shih-hsing lu* und *Tao-an lu*, sind leider verloren gegangen. Das *P'o-hsieh lun* ist sehr sorgfältig abgefasst und sein Verfasser hat alle benutzten Quellen kritisch untersucht. Da er das *Chu-shih-hsing lu* benutzt, ist wohl anzunehmen, dass seine Angaben zuverlässig sind. Der Grund dafür, dass allein die buddhistischen Werke den in Frage stehenden Bericht weiter gegeben haben, obgleich die offiziellen Annalen ihn nicht erwähnen, liegt ferner darin, dass die buddhistischen Werke natürlich alles, was mit dem Buddhismus zusammenhängt, bringen.

Jedenfalls hatte der Buddhismus oder die buddhistischen Texte verschiedene Möglichkeiten, in China Eingang zu finden, die wir schon oben gesehen haben. Welche Texte dafür in Frage kommen, wissen wir nicht. Vielleicht könnte man bei diesem Eindringen an den Gott *Vaiśravaṇa* und das *Suvarṇa-prabhāsōttama-rājendra-sūtra* denken, doch ist diese Vermutung zu unsicher.

B. Ursprung der Sūtras.

Wir kommen nun zu der Frage, ob die buddhistischen Werke oder Sūtras überhaupt schon in einer so frühen Zeit entstanden sind. Manche Forscher, vor allem *Beal*, zweifeln daran, aber *Scott*, *Johnston* u.a. glauben annehmen zu können, dass die Missionare des Königs *Aśoka* niemals ohne Texte ins Ausland gegangen wären. Dies ist zwar eine geistreiche Ansicht, aber doch nur Ansicht. Die Inschrift des Ediktes von dem König *Aśoka* in *Bhābrū* zeigt jedenfalls, dass die Sūtras bereits unter *Aśoka* entstanden sind. *Smith* hat dieses Edikt als "*Aśoka's favourite passage of*

scripture" folgendermassen übersetzt:

"His Grace the King of Magadha addresses the Church with greetings and bid its members prosperity and good health."

"You know, Reverend Sirs, how far extends my respect for and faith in the Buddha, the Sacred Law, and the Church.

Whatsoever, Reverend Sirs, has been said by the Venerable Buddha, all of that has been well said.

However, Reverend Sirs, if on my own account I may point out (a particular text), I venture to adduce this one:—

"Thus the Good Law will long endure."

Reverend Sirs, these passages of the Law, to wit;—

- (1) The Exaltation of Discipline (Vinaya-samukkase);
- (2) The Course of Conduct of the Great Saints (Aliya-vasâni);
- (3) Fears of what may happen (Anâgata-bhayâni);
- (4) The Song of the Hermit (Muni-gâthâ);
- (5) The Dialogue on the Hermit's Life (Moneya-sûte);
- (6) The Questioning of Upatishya (Upatisa-pasine);
- (7) The Address to Râhula, beginning with the Subject of False-hood (Lâghulovâde musâvâdam adhigidhya)—

Spoken by the Venerable Buddha—these, Reverend Sirs, I desire that many monks and nuns should frequently hear and meditate; and that likewise the laity, male, and female, should do the same.

For this reason, Reverend Sirs, I cause this to be written, so that people may know my intentions (adhipretam)."

Ferner kommentiert Smith dazu:

"The main purpose of the documents is to enumerate the seven passages in the Canon which Asoka considered to be the most important as guides of conduct, and to recommend those passages to the earnest study of all classes in the church, monastic or lay, male or female. Some difficulty has been experienced in identifying the passages referred to. I think that Mr. A. J. Edmunds rightly identifies the first passage with the famous First Sermon

at Benares, on the grounds that that discourse is one of the most ancient Buddhist documents, that it could not well be ignored by Asoka, and that the Four Truths expounded in it are described in Udâna, v. 3, as Sâ mukamisakâ dhammadesanâ, a phrase which recalls the title given to the text No. 1 by Asoka (J.R.A.S., 1913, p. 387). The list of passages 2-7, originally drafted by Rhys Davids. J.R.A.S., 1898, p. 639, and amended by Professors Dharmananda Kosambi and Lanman, Ind. Ant., vol. xli (1912), pp. 37-40, now stands thus:—

- (2) Aliya-vasâni=Ariya-vamsa (Aṅguttara, vol. ii, p. 28);
- (3) Anâgata-bhayâni=Anâgata-bhayâni (Aṅguttara, vol. iii, p. 103, Sutta 78);
- (4) Muni-gâthâ=Muni-sutta (Sutta-nipâta, i. 12, p. 36);
- (5) Moneya-sûte=Nâlaka-sutta (ibid., iii, ii, pp. 131-4);
- (6) Upatisa-pasine=Sâriputta-sutta (ibid., iv, 16, 176-9);
- (7) Lâghulovâde, &c.=Râhulo-vâda-sutta (Majjhima-nikaya, ii, 2. 1, vol. i, p. 414)."

Diese oben angeführten Sûtras findet man nicht nur im Pâli-Tripitaka, sondern auch im Sanskrit-Tripitaka, d.h. in dem Tripitaka, das ins Chinesische übersetzt worden ist. Es gab schon verschiedene buddhistische Werke vor König Asoka. In welcher Sprache diese Sûtras damals geschrieben waren, ist für uns unerheblich. Hauptsache für uns ist die Tatsache, dass damals überhaupt Sûtras entstanden sind. Da seit langem schriftliche Überlieferungen in Indien nichts Aussergewöhnliches waren, lag also auch eine Aufzeichnung der Sûtras durchaus im Bereiche der Möglichkeit.

V. NACHTRAG ZUR FRAGE DES CHIN-JÊN.

(Zu den Ausführungen des Herrn Prof. Dr. Kurakichi Shiratori in Japan).

Nachdem ich meine vorliegende Arbeit mit dem Ergebnis abgeschlossen hatte, dass die Chin-jên in der Ch'in- und Han-Zeit buddhistische Statuen wären, erschien von

Shiratori ein Aufsatz über die gleiche Frage,¹ worin er zu dem entgegengesetzten Ergebnis kommt. "Es ist ein Rätsel," sagt er, "Warum Hayashiya die Chin-jên für Buddha-Statuen halten will, trotzdem die jetzige wissenschaftliche Forschung von den Chin-jên immer mehr annimmt, dass dieselben keine Buddha-Statuen waren" (S. 270). Auch sagt er: "Es ist merkwürdig, wie ein Sinoologe vom Rang eines Pelliot in Europa, wo die Wissenschaft so stark entwickelt und die Kritik so scharf ist, annehmen kann, dass die Chin-jên Buddha-Statuen waren (Bull. d. l'Ecol. fran. d. Ext.-Orient, 1906). Er war früher der Meinung, dass die Hunnen ein Stamm aus Turkistan seien, aber nun ist er scheinbar zu der Ansicht gekommen, dass die Hunnen mongolischer Abstammung sind. Damit hat er natürlich auch seine frühere Behauptung betreffs des Chin-jên von Hsiu-ch'ü zurückgenommen" (S. 270).

Der Standpunkt Shiratori's ist folgender: 1. Die Chin-jên stammen überhaupt aus China, 2. Die Chin-jên des Shih-huang-ti waren zwölf Sterngötter und 3. Der Chin-jên im Palast Kan-ch'üan besass einen Drachenkörper. Obwohl seine Beweise und Kritik oft sehr stichhaltig sind, sehe ich keine Notwendigkeit, meine Ansicht aufzugeben. Ich möchte aber doch seine Ansicht kurz darlegen und ihr meine Ansicht gegenüberstellen.

A. Die Frage, ob der Chin-jên aus China stammt.

Früher hat R. Hadani (羽溪了諦) die Frage nach dem Chin-jên aufgeworfen und behauptet,² der Chin-jên des Hsiu-ch'ü sei ein indischer Gott, nicht aber eine Buddha-Statue. Wahrscheinlich sei dieser indische Gott zuerst in

¹ "Das Reich des Königs Hsiu-ch'ü der Hunnen und sein Chin-jên bei der Verehrung des Himmels" (Kyôdo no Kyûto-wô no Ryôiki to sono suite no Kin-jin ni tsuite 匈奴の休屠王の領域と其祭天の金人に就て). Festgabe zum siebenzigsten Geburtstag von Prof. Miyake (三宅博士古稀紀念論文集), Tokio 1929, Okt. S. 245-306.

² "Historische Zeitschrift."

Baktrien eingeführt und danach durch die Ta-yüeh-shih zu den Hunnen gebracht worden. Shiratori trifft dieser Ansicht entgegen. Da die hinduistische Religion nicht den gleichen expansiven Charakter, wie der Buddhismus gehabt habe, sei es unmöglich, in dem Chin-jên einen indischen Gott zu sehen. Das Volk der Ta-yüeh-shih sei schon früher von den Hunnen aus seinem Reich vertrieben worden und habe daher die Feinde mit einem Gott seiner Religion nicht bekannt machen können (S. 271). Da die Hunnen aber schon seit langem mit China Beziehungen gestanden haben, habe Hsiu-ch'ü den Chin-jên sicherlich aus China erhalten. Der Hsiu-ch'ü habe selber den Chin-jên zur Han-Zeit giessen lassen, das Vorbild dazu müsse jedoch von den Chin-jên der Ch'in-Zeit stammen, weil seitdem kein neuer Guss von Chin-jên erfolgt sei (S. 298 f.).

Ich möchte dagegen doch glauben, dass die Chin-jên der Ch'in-Zeit aus dem Ausland stammten. Das Reich des Hsiu-ch'ü war, wie Shiratori selbst anerkennt (S. 268, 299 etc.), gerade der Mittelpunkt des westlichen und östlichen Verkehrs. Dann kann man also kaum behaupten, dass Hsiu-ch'ü den Chin-jên unbedingt aus China erhalten haben müsste. Wenn der Chin-jên aus China stammte, warum sollte der General Ho Ch'ü-ping ihn als Neues nach China mitbringen? Wir haben schon gesehen, dass das Zeichen "狄" (Barbar) für die Chin-jên des Shih-huang-ti bereits in der Han-Zeit gebraucht wurde, wobei ausdrücklich betont wurde, dass der Chin-jên von ausländischer Herkunft sei. Edkins behauptet, dass das Zeichen 狄 Turkistan bedeute. Ich möchte daher glauben, dass der ursprüngliche Chin-jên aus Indien stammt und dann in Khotan und ferner bei den Hunnen eingeführt wurde. Die Frage der Chin-jên kann also nur in Verbindung mit dem Buddhismus richtig gelöst werden.

B. Chin-jên in der Ch'in-Zeit.

Shiratori behauptet, dass die zwölf Chin-jên die zwölf Sterne seien, die den Stern T'ai-i (太一) und seine Nach-

baren in der Tzu-wei-Konstellation (紫微宮) bewachen (S. 282). Er stützt sich bei seiner Ansicht auf das T'ien-kuan-shu (天官書) des Shih-chi (Kap. 27). Er meint, die Idee des Shih-huang-ti, die zwölf Chin-jên den zwölf Sternen nachbilden zu lassen, stammt daher, dass der Bau seines Palastes dem Himmelsplane nachgebildet war. Der Kaiser baute nämlich im 27. Jahre seiner Regierungszeit den Palast Hsin (信宮), Chi-miao (極廟) genannt, der dem T'ien-chi (天極) entsprechen sollte. Ferner baute er im 35. Jahre den Palast O-pang (阿房宮) und betrachtete den Fluss Wei (渭水), der an der Nordseite dieses Palastes entlang floss, als Milchstrasse. Er baute eine doppelte Strasse vom Palast bis nach Hsien-yang (咸陽). Shiratori behauptet, dass diese Strasse dem Bilde entspreche, wo die breite Strasse des T'ien-chi die Milchstrasse kreuze und zum Ying-shih (營室) führe. Shih-huang-ti, der in diesem Palast wohnte, betrachtete sich selbst als irdische Verkörperung des Sterns T'ai-i, den die zwölf Chin-jên bewachten. Shiratori schliesst: "Es ist eine klare Tatsache, dass Shih-huang-ti seinen Palast nach der Tzu-wei-Konstellation erbaute" (S. 282).

Diese Erklärung, wonach die zwölf Chin-jên den zwölf Sternen entsprechen, erscheint im ersten Augenblick sehr gut. Jedoch finden wir in seiner Erklärung verschiedene Unklarheiten, welche uns schliesslich davon überzeugten, dass zwischen dem Bau der Paläste und zwölf Sternen keinerlei Zusammenhang bestehen kann.

1. Der Tzu-wei-Konstellation liegen nicht zwölf Sterne, sondern siebzehn Sterne zu Grunde.³

2. Der Stern T'ai-i ist nicht das hervorragende Zeichen der Tzu-wei-Konstellation. Er steht zusammen mit dem Stern T'ien-i (天一), unter dem Stern T'ien-huang (天皇), dem "Hauptverwalter der Konstellation," als ob er mit dem T'ien-i "Links- und Rechtsminister" sei. Da die Zahl der

³ Das So-yin.

⁴ Das Pien-chên lu (辯正錄), vgl. Taishō-Trip. LII, S. 500.

Chin-jên bereits von der Zahl der siebzehn Sterne, die man kaum mit den Augen alle sehen kann, abweicht, und der Stern T'ai-i nicht der Hauptverwalter der Konstellation ist, ist es ausgeschlossen, dass der Kaiser das Motiv für die Chin-jên den zwölf Sternen entnommen hätte.

3. Wenn der Kaiserpalast der Tzu-wei-Konstellation nachgebildet wäre und die zwölf Chin-jên die Wächter für den T'ai-i, den Verwalter des Palastes gewesen wären, so müssten die Chin-jên-Statuen später immer in einem Palast mit Namen "Tzu-wei" und zwar in einer Gruppe zusammen aufgestellt sein, aber die chinesischen Quellen über die Chin-jên des Shih-huang-ti berichten, wie wir schon gesehen haben, dass sie in verschiedenen Palästen mit anderen Namen und auch nicht zwölf zusammen aufgestellt waren.

4. Der Palast Tzu-wei bildet später in China und Japan einen Pavillion im kaiserlichen Palast, ohne dass dabei die zwölf Chin-jên in irgendeiner Weise erwähnt würden. Dies muss dafür ein weiterer Beweis sein, dass die Chin-jên und der Tzu-wei-Palast keine Beziehungen zusammen hatten.

5. Shiratori behauptet, dass die Chin-jên Drachenkörper hatten. Manche chinesischen Urkunden sprechen von 龍星 oder "Drachen-Sternen." Dieser Name kommt daher, weil die Konstellation der Sterne der Form des Drachens ähnlich war. Ich verstehe nicht den Grund, warum die Chin-jên Drachengestalt gehabt haben sollen.

6. Der Gott T'ai-i spielte erst in der Han-Zeit eine grössere Rolle und ich habe grosse Bedenken, ihm schon zur Zeit vom Shih-huang-ti eine ähnliche Bedeutung beizumessen.

C. Chin-jên in der Han-Zeit.

Nach der Behauptung Shiratori's über den Chin-jên in der Han-Zeit soll das Fu "金人伋々其承鍾虞兮, 嵌巖々其龍鱗光耀之燎燭兮, 垂景炎之炘々, 配帝居之懸圃, 象泰壹之威神" von Yang Tzu-yün keinen buddhistischen Charakter zeigen. Shiratori meint, dass 鍾虞 soviel wie

“Gestell” heisst, worauf Glocken gestellt werden und sagt, dass 鍾 and 鐃 zwei Dinge waren, aber zur Ch'in-Zeit wurden die beide als eins hergestellt, daher müssten diese beiden Zeichen als ein Wort verstanden werden. Er übersetzt das Zeichen 承 mit “darbieten” (捧). Er versteht also das erste Satzglied dieses Fu wie folgt: “Zwölf Sterngötter, die tapfer aussehen, bieten (dem Gott T'ai-i) ihre Musikinstrumente (S. 281). Aber diese Interpretation ist grammatisch unmöglich, wie wir schon früher gesagt haben, denn Chin-jên im ersten Satzglied und der Gott “T'ai-i” im letzten Satzglied sind identisch, d.h. Chin-jên ist das Synonym für den Gott T'ai-i.

Ferner behauptet Shiratori aus den Zeichen 龍鱗 entnehmen zu können, dass die Chin-jên Drachenkörper gehabt hatten. Er gibt noch weitere Belege dafür. Als Hsü-fu (徐福) auf Befehl des Shih-huang-ti die göttliche Medizin auf der Insel P'êng-lai (蓬萊) gesucht hatte, berichtete er dem Kaiser, dass es auf dieser Insel ein göttliches Wesen gäbe, dessen Körper Kupferfarben und gleich einem Drachen sei (Shih-chi Kap. 118). Shiratori meint, dass Hsü-fu das göttliche Wesen mit früher gesehenen Chin-jên in Verbindung bringe. Er sagt ferner, dass in China in früher Zeit die Tiere überhaupt als göttliche Wesen verehrt wurden, und dass unter diesen Tieren der Drache häufig gefunden wäre. Anfangs hatte dieses göttliche Wesen noch einen vollständigen Drachenkörper. Erst allmählich erhielt es einen menschlichen Kopf. Der Körper jedoch blieb noch immer der eines Drachen. Die Chin-jên zur Ch'in- und Han-Zeit standen gerade in dieser Übergangszeit zwischen Drachen- und Menschencharakter. Diese Chin-jên hatten nur noch den Körper in Drachenform, die Köpfe und Glieder aber zeigten schon menschliche Formen (S. 287). Wenn wir aber die Erklärungen zu dem Kan-ch'üan-Fu genau betrachten, finden wir nichts, was uns dazu berechtigt, anzunehmen, dass der Körper des Chin-jên Drachengestalt hatte, da wir bei den Kommentaren ganz deutlich gesehen

haben, dass der Ausdruck 龍鱗 einen "drachengeschuppten Panzer" bedeutet.

Shiratori sagt, dass der Chin-jên, den der General Ho Ch'ü-ping aus Zentralasien mitgebracht hatte, ursprünglich nach dem Model der Chin-jên des Shih-huang-ti von Chinesen hergestellt war, und dass Hsiu-ch'u ihn aus China in sein eigenes Land gebracht hatte (S. 278). Aber dieser Ansicht Shiratori's kann man kaum zustimmen; denn 1. Wozu hat der Hsiu-ch'u eigentlich aus China einen Sterngott eingeführt? Shiratori antwortet darauf, dass der Hsiu-ch'u neben seinem Hauptgott 徑路神 (Schwert) den Chin-jên verehrt habe (S. 284). Aber daraus ist noch nicht zu ersehen, warum der König der Hunnen den Chin-jên verehrt hat, der nur für Shih-huang-ti Bedeutung hatte und zwar nach Shiratori's Ansicht in einer Sternengruppe von zwölf Stück beim Tzu-wei-Palast. 2. Der oder die Chin-jên im Palast Kan-ch'üan hatten keine Bedeutung, weil dieser Palast nicht in der Tzu-wei-Konstellation erbaut war, und ausserdem der Gott T'ai-i fehlt. 3. Wenn die Chin-jên im Kan-ch'üan-Palast ursprünglich zwölf Stück in einer Gruppe gewesen wären, dann müsste die Zahl der Chin-jên durch den oder die des Ho Ch'ü-ping vermehrt worden sein; denn der Kaiser hatte ihn oder sie ja ebenfalls in dem gleichen Palast aufgestellt. Was aber könnten dreizehn Chin-jên oder mehr bedeuten?

Auf Grund aller dieser Unterlagen kann ich deshalb schliessen, dass die Chin-jên zur Ch'in- und Han-Zeit den buddhistischen Statuen nahe standen waren. Ausserdem wissen wir, wie wir schon oben betrachtet haben, dass damals ausser dem Buddhismus keine anderen Religionen in Zentralasien Verbreitung fanden. Obwohl der Buddhismus zu Anfang des dritten Jahrhunderts schon in China auftrat, hat er in dieser Epoche doch keinerlei Einfluss ausgeübt. Jedoch können wir noch jetzt die Spuren dieser Religion aus der damaligen Zeit finden.

SCHLUSS.

Hiermit ist die vorliegende Arbeit, die sich mit der Frage nach dem Bestehen des Buddhismus in China vor Kaiser Ming befassen sollte, abgeschlossen. Es bleibt freilich, obwohl ich die chinesischen Quellen fast restlos ausgewertet habe, noch manches zu klären übrig. Man muss aber im Auge behalten, dass unser Problem erst endgültig durch eine Untersuchung der Entwicklungsgeschichte des buddhistischen Pantheons gelöst werden kann. Durch die Vereinigung des Buddhismus mit der hinduistischen Kultur entstanden ja die buddhistischen Statuen, die zuerst nach hinduistischen Vorbildern geschaffen wurden, und die allein Klarheit in das Problem der Chin-jên bringen können. Da die buddhistische Statue ihren Ursprung in der hinduistischen Kultur hatte, muss also der Zeitpunkt ihrer Entstehung in ziemlich frühe Zeit fallen. Wenn man aber ausserdem die Entwicklungsgeschichte der Hunnen kennen würde, könnte auch unsere Frage weiter geklärt werden.

Bei der Untersuchung der Einführung des Buddhismus in China muss man auch immer bedenken, dass die chinesischen Geschichtsschreiber in ihren Geschichtswerken den buddhistischen Angelegenheiten zu wenig Beachtung schenkten. Hätten sie etwas mehr Interesse dafür gehabt, so besäßen wir wahrscheinlich heute sicherere Quellen für unser Problem.

Zu meiner vorliegenden Arbeit bin ich durch die Untersuchungen Hayashiya's angeregt worden, habe sie aber, wie ich im Vorwort gesagt habe, mit anderem Material und nach anderen Methoden durchgeführt. Die Ergebnisse meiner Arbeit sind auch von denen seiner Untersuchungen verschieden.

KAISHUN OHASHI.

THE EASTERN BUDDHIST

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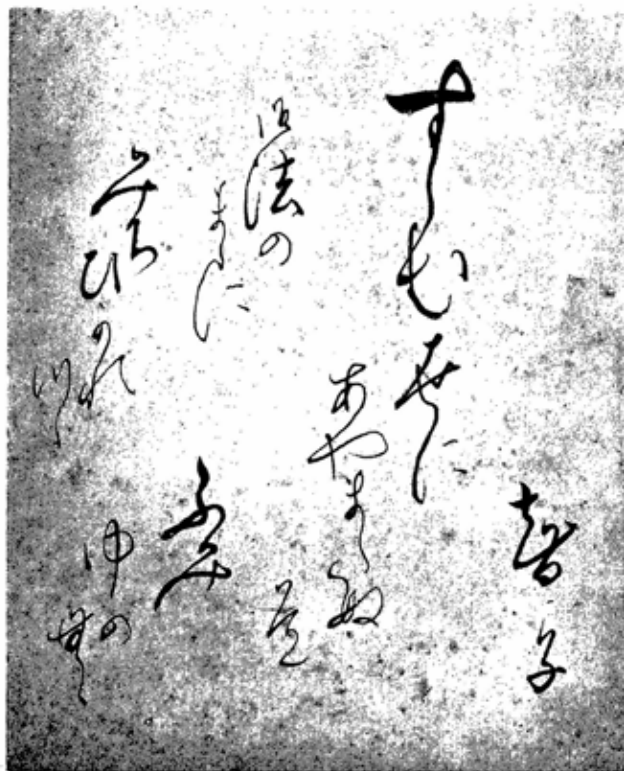
The Imperial tablet bearing the posthumous honorary title given to Shinran Shōnin by the Emperor Meiji in the ninth year of Meiji. The Tablet is now hanging in the front *ramma* of the Shrine dedicated to the Shōnin at the Higashi Hongwanji. The characters read "[One who] sees the True".



 為六井法苑







The Japanese poem composed and copied by Otani Satoko, wife of Count Otani Kōchō:

The handwriting of Count Otani Kōchō, the present Abbot of the Higashi Hongwanji. The characters read: "For the sake of all beings the Dharma-treasure is opened."

"Let us walk straight,
 In this world of progress,
 On the unfailing path,
 Trusting ever in the guidance
 Of the Glorious Law."

THE EASTERN BUDDHIST

THE SHIN SECT OF BUDDHISM

1

Of all the developments Mahayana Buddhism has achieved in the Far East, the most remarkable one is the Shin teaching of the Pure Land school. It is remarkable chiefly for this reason, that, geographically, its birth-place is Japan, and, historically, it is the latest evolution of Pure Land Mahayana and therefore the highest point it has reached.

The Pure Land idea first grew in India and the Sutras devoted to its exposition were compiled probably about three hundred years after Buddha. The school bearing its name started in China towards the end of the fifth century when the White Lotus Society was organised by Hui-yüan (334-416) and his friends in 403. The idea of a Buddha-land (*buddha-kṣetra*) which is presided over by a Buddha is as old as Buddhism, but a school based upon the desire to be born in such a land in order to attain the final end of the Buddhist life did not fully materialise until Buddhism began to flourish in China as a practical religion. It took the Japanese genius of the thirteenth century to mature it further into the teaching of the Shin school. Some may wonder how the Mahayana could have expanded itself into the doctrine of pure faith which apparently stands in direct contrast to the Buddha's supposedly original teaching of self-reliance and enlightenment by means of Prajñā.¹ The Shin is thus not infrequently considered altogether unbuddhistic.

What is then the teaching of the Shin?

Essentially, it is a teaching growing from the Original Vow (*pūrva-praṇidhāna*) of Amida, the Buddha of Infinite

¹ Transcendental wisdom, or intuitive knowledge—one of the specifically Buddhist terms requiring a somewhat lengthy explanation.

Light and Eternal Life. Amida has a Pure Land created out of his boundless love for all beings, and wills that whoever should cherish absolute faith in his "vows"¹ which are the expression of his Will would be born in his Land of Purity and Bliss. In this Land inequalities of all kinds are wiped out and those who enter are allowed equally to enjoy Enlightenment. There are thus three essential factors constituting the Shin teaching: Amida, his Vow, and Faith on the part of his devotees.

Amida is not one who enjoys quietly in his Land of Purity an infinite light and eternal life, he holds all these qualities on the condition that they are to be shared by all beings. And this sharing by all beings of his light and life is made possible by their cherishing an unconditioned faith in Amida. This faith is awakened in all beings who hear the Name (*nāmadheya*) of Amida, and sentient beings are bound to hear it sooner or later as he has made his vows to the effect that his Name be heard throughout the ten quarters of the world.

Some may ask, "How is it that Amida's vows are so effective as to cause us to turn towards him for salvation or enlightenment?" The Shin follower will answer: Amida is Infinite Light, and, therefore, there is no corner of the human heart where its rays do not penetrate: he is Eternal Life, and, therefore, there is not a moment in our lives when he is not urging us to rise above ourselves. His vows reflect his Will—the Will as illumined by Infinite Light and imbued with Eternal Life; they cannot be otherwise than the most efficient cause to lift us above ourselves who are limited individuals in time and space.

Amida's vows are expressions of his love for all beings, for Amida is love incarnate. Love is eternal life and emits infinite light. Each ray of light carries his Name to the farthest end of the universe and those who have ears are

¹ The Chinese version adopted by the Jōdo followers counts forty-eight, for which see below.

sure to hear it. They are indeed recipients of Amida's love whereby they are at once transferred into his Land of Purity and Bliss, for hearing is receiving and receiving is believing and believing is the condition Amida requires of his devotees.

In short, the above makes up the principal teaching of the Shin Sect.

2

The evolution of the Pure Land idea marks an epoch in the history of Mahayana Buddhism. While the latter itself is a phenomenal fact in the history of general Buddhism, the rise of the Pure Land idea illustrates the persistent and irrepressible assertion of certain aspects of our religious consciousness—the aspects somewhat neglected in the so-called primitive teaching of the Buddha.

Mahayana Buddhism is a religion which developed around the life and personality of the Buddha, rather than a religion based upon the words of his mouth. The person is greater and more real than his words; in fact words gain validity because of a person behind them; essentially is this the case with moral teachings and truths. Mere logicity has no spiritual force which will compel us to follow it. Intellectual acquiescence occupies a corner of our surface consciousness, it does not penetrate into the seat of one's inner personality. Words or letters are needed to communicate events detached partly or wholly from personality, and therefore they are more or less impersonal, and to that extent ineffective to move the spirit itself. Religion is nonsensical unless it comes in direct contact with the spirit. This contact is only possible when a real personality stands before you or when his image or memory lives for ever vividly and inspiringly in you. For this reason the Mahayana was bound to rise soon after the passing of the Buddha, and became a form of Buddhism in which the personality of the Buddha occupied the centre although this does not mean that his words were neglected or altogether set aside. Indeed

his teachings were interpreted in the light of his life and personality and followed as containing the seeds which will eventually come to maturity in Buddhahood.

There is no doubt that Buddha was a wonderful personality, that is, there must have been something in him which was super-human impressing his immediate disciples with a supernaturally overwhelming and entirely irresistible power. While still walking among them, Buddha wielded this power over them with every syllable he uttered; in fact his mere presence was enough to inspire them to rise above themselves not only in the spiritual sense but even in the physical because some of his followers believed that his miraculous power was capable of driving away an evil spirit which would cause pestilence.

It is perfectly in accord with human nature to believe that the great personality has divine power known among the Mahayanists as *Adhiṣṭhāna*. This power goes out of its owner and moves the inmost hearts of those who come into its presence. It is a kind of personal magnetism raised to the *n*th power, we may say. The Buddha attained Enlightenment, that is to say, Siddhartha Gautama of the Śākya family became the Enlightened One after so many kalpas (eons) of moral and spiritual training. Enlightenment means perfected personality—one who is perfect in *Prajñā* ("transcendental or intuitive knowledge") and *Karuṇā* ("love"). Inasmuch as this perfection is the result of the accumulation of all kinds of spiritual merit, it cannot be something exclusively enjoyed by an individual being, that is, something which does not go out of himself in some way. When one is perfected the rest of the world must also to a certain extent share in its perfection, because the world is not a mere aggregate of units individually separated, but an organism whose units are in a most intimate way knitted together. This is the reason why the Enlightenment of the Buddha does not stay closed up in himself, in his individual personality, but is bound to step out of its spatial-temporal

shell into a world encompassing all beings. The appearance of a Buddha therefore corresponds to the awakening of faith in universal enlightenment. The Buddha is creative life itself, he creates himself in innumerable forms with all the means native to him. This is called his *adhiṣṭhāna*, as it were, emanating from his personality.

The idea of *Adhiṣṭhāna* is one of the Mahayana landmarks in the history of Indian Buddhism and it is at the same time the beginning of the "other-power" (*tariki* in Japanese) school as distinguished from the "self-power" (*jiriki*).¹ The principle of the "self-power" school is one of the characteristics of the so-called Hinayana or the earlier school of Buddhism in India. "Self-power" means "to be a lamp to yourself", it is the spirit of self-reliance, and aims at achieving one's own salvation or enlightenment by the practice of the Eightfold Noble Path or of the Six Virtues of Perfection. If this is impossible in one life, the devotee of the self-power will not relax his efforts through many a life as was exemplified by the Buddha who underwent many a rebirth in order to perfect himself for his supreme enlightenment. Recruits for the self-power school must therefore be endowed with a strong will and a high degree of intelligence. Without intelligence he will not be able to grasp the full significance of the Fourfold Noble Truth, and an intelligent grasp of this truth is most necessary for the sustained exercise of the will-power, which is essential for the performance of the various items of morality as prescribed by the Buddha.

The purport of the Fourfold Noble Truth is to acquaint us with the moral law of causation, i.e., the doctrine of karma. Karma means "What you sow, you reap," and the Noble Truth states it in a more formal way from the point of view of spiritual emancipation. The reason why Buddhists condemn Ignorance (*avidyā*) so persistently is that the being ignorant of the Noble Truth which is the spiritual

¹ *Ta*=other, *riki*=power, and *ji*=self.

law keeps one for ever committing evil deeds. Evil in Buddhist terminology is to ignore the law of causation and the doctrine of karma, for this ignoring involves us in an endless transmigration. Self-power, karma, and causality thus are closely correlated terms in Buddhism, and as long as this correlation continued there was no need for the idea of *Adhiṣṭhāna* to develop among the Buddhists.

There is however an innate yearning in our hearts to break up this closely knitted correlation existing between karma, causality, and self-power; there is something in the depths of our consciousness always craving to go beyond these terms of mutual limitation. This secret yearning is indeed the primal factor entering into the foundation of the Mahayana teachings. It may be regarded in a way as contradicting the views of the earlier Buddhists or even those of the Buddha. But it had already been on its way to a fuller development when the Mahayanists began to conceive the personality of the Buddha together with his teachings, as the basis of their religious life and thought.

In short, it is human desire to transcend karma, to break through the chain of causation, to take hold of a power absolutely other than "self-power." It may not be quite adequate to call this a desire; it is far stronger, more innate, more fundamental, and more enduring than any kind of desire the psychologist may analyse; it occupies the core of personality; it is awakened in the human heart with the awakening of consciousness, and really constitutes the grand paradox of human life. But it is here where we have the fundamental of the "other-power" (*tariki*) teaching.

Karma, the moral law of causation, is the principle governing human life as it endures in a world of relativity. As long as Buddhism moves in this world demanding the practice of the Eight Paths of Morality and of the Six Virtues of Perfection, the law of karma is to be most scrupulously followed, for without this law all our moral and ascetic endeavours will come to naught. But as our ex-

istence reaches out into a realm of the unconditioned, it never remains satisfied with the teachings based upon the rigid, inflexible law of karma, it demands teachings more pliable, adaptive, and mobile, that is to say, more living and creative. Such teachings are to be founded on things lying beyond the ken of karma or causality which is after all only applicable to the conditionality-phase of existence.

Human life is rigorously karma-bound, there is no denying it, and when we disregard this fact, we are a sore sight. But at the same time one of the human legs stands in a world where karma loses its domination. It may be better to describe this state of affairs thus: while our limited consciousness urges to conform ourselves to the working of karma, the Unconscious attracts us away to the Unknown beyond karma. The Unconscious and the Unknown are not terms to be found in the dictionary of our ordinary life, but they exercise a mysteriously irresistible power over us, before which logic and psychology are of no avail. This most fundamental contradiction which appears in every section of human life refuses to be reconciled in no other way than by the "other-power" teaching of Mahayana Buddhism.

To be living within the boundaries of karma and yet to transcend them—that is, to be and yet not to be—is the climax of irrationality as far as logic goes. "To be or not to be" is the question possible only within logic. Simultaneously to be and not to be means to occupy two contradicting points at once—and can there be anything more absurd, more nonsensical, more irrational than this?

The self-power is logical and therefore intelligible appealing to ordinary minds, but the other-power is altogether irrational, and the fact is that this irrationality makes up human life. Hence the inevitability of Mahayana Buddhism.

We must however remember that the teaching of the other-power school does not mean to annihilate the karma-phase of human life in order to make it absolutely transcend

itself, to live altogether away from its own life. This is an impossibility inasmuch as we are what we are; if we try to deny the present life as we live it, that is surely suicidal, it is no transcending of the earthly life. What the other-power tries to do, indeed what all the schools of the Mahayana try to do is to live this life of karma and relativity and yet to live at the same time a life of transcendence, a life of spiritual freedom, a life not tied down to the chain of causation. To use Christian expression, immanence is conceivable only with transcendence and transcendence with immanence; when the one is made to mean anything without the other, neither becomes intelligible. But to have both at the same time is altogether illogical, and this is what we are trying to do, showing that logic is somehow to contrive to adjust itself to the fact.

The Mahayana philosophers have a theory to solve the question of immanence and transcendence or to explain the relationship between *karma* and *akarma*.¹ This theory, as systematically expounded in Āśvaghoṣa's *Awakening of Faith*, starts with the idea of Suchness (*tathatā* in Sanskrit). Suchness is the limit of thought, and human consciousness cannot go any further than that; expressed in another way, without the conception of Suchness there is no bridge or background whereby the two contradictory ideas, karma and akarma, could be linked. In Suchness or Thusness, affirmation and negation, that is, all forms of opposites find their place of reconciliation or interpenetration; for affirmation is negation and negation is affirmation, and this interpenetration is only possible in Suchness. Suchness may thus be said to be standing on two legs—birth-and-death which is the realm of karma, and no-birth-and-death which is the realm of akarma beyond the reach of causality.

Suchness is also termed "Mind" (*citta*) from the psychological point of view, and again "Being-Body" (*dharmakāya*).

¹ In Sanskrit *a* is a privative prefix and *akarma* means the negation of karma.

"Suchness" may sound too abstract and metaphysical, and the Mahayana doctors frequently substitute "Mind" for it; "Mind" is a more familiar and therefore more accessible and also acceptable term for general Buddhists, who can thus establish an intimate relation between their individual minds and Mind as final reality. When, however, even "Mind" is regarded to be too intellectual the Buddhists call it Dharmakāya "Being-Body." *Dharmakāya* is commonly rendered "Law-Body," but *dharma* really means in this case not "law" or "regulative principle," but any object of thought abstract or concrete, universal or particular, and *kāya* is "the body," more in the moral sense of "person" or "personality." The Dharmakāya is therefore a person whose bodily or organic or material expression is this universe, Dharma. The doctrine of the Triple Body (*trikāya*) has thus evolved from the notion of Dharmakāya.¹

There is still another term for Suchness, considered principally characterising the teaching of the *Mahāprajñā-pāramitā Sūtra*. It is Emptiness or Void (*śūnyatā*)—one of the terms most frequently misinterpreted by Buddhist critics of the West who have never been able really to get into the Buddhist way of thinking. Emptiness is Suchness in which there is nothing empty. When we speak of Emptiness, we are apt to understand it in its relative sense, that is, in contrast to fullness, concreteness, or substantiality. But the Buddhist idea of Emptiness is not gathered from the negation of individual existences but from the transcendental point of view as it were, for Emptiness unites in itself both fullness and nothingness, both karma and akarma, both determination and freedom, both immanence and transcendence, and *jiriki* ("self-power") and *tarikī* ("other-power").

3

The principal Sutra of the Shin sect of the Pure Land

¹ Cf. *Studies in the Lankavatāra*, Pt. III, Chapter III, pp. 308 ff.

school is the *Sutra of Eternal Life* in Chinese translation. The Sanskrit text¹ still available is not in full agreement with the Chinese version which is used by Japanese and Chinese followers of the Pure Land school. The points of disagreement are of various nature, but as it is the Chinese text translated by Kōsōgai (K'ang Sêng-k'ai), that is, Saṅghavarman of Khotan, of the third century, and not the Sanskrit text still extant, which forms the basis of the Pure Land teaching, here will be given a summary of the Chinese version. After this, we will proceed to expound the Shin school as distinguished from the Jōdo school.

The Sutra of Eternal Life consists roughly of 9000 Chinese characters and is divided into two parts. Its interlocutors are Śākyamuni, Ananda, and Maitreya or Ajita. The scene is placed on Mount Gridhrakūta where the Buddha sits surrounded by a large number of Bhikshus and Mahayana Bodhisattvas. Ananda observing the Buddha's expression full of serenity, clear, and shining, asks for its reason, and the Buddha begins to tell the whole congregation the story of Dharmākara the Bhikshu who devoted himself to the work of establishing a land of happiness for all sentient beings.

It was long time ago indeed in an innumerable, immeasurable, incomprehensible kalpa before now, that Dharmākara studied and practised the Dharma under the guidance of a Tathagata called Lokeśvararāja. His motive was to perfect a Buddha-land in which every conceivable perfection could be brought together. He asked his teacher to explain and manifest for him the perfection of all the excellent qualities of hundreds of thousands of kotis of Buddha-lands, and after seeing all these excellently qualified Buddha-lands he was absorbed in deep meditation for a period of five kalpas. When he arose from the meditation his mind was made up for the establishment of his own land of purity and happiness, in which all the inconceivable

¹ *Sukhāvatī-vyūha-sūtra.*

excellences he observed were to be integrated. He appeared before his teacher Lokeśvararāja and vowed in the presence not only of this Buddha but of all the celestial beings, evil spirits, Brahma, gods, and all other beings, that unless the following forty-eight conditions were not fulfilled he might not attain the highest enlightenment. These vows are what is known by Amida followers as his Original Vow.

After this Dharmākara the Bhikshu devoted himself for a space of innumerable, immeasurable, incomprehensible kalpas to the practice of innumerable good deeds which were characterised with the absence of the thoughts of greed, malevolence, and cruelty. In short, he completed all the virtues belonging to the life of a Bodhisattva, which consists of the realisation of Love (*karuṇā*) and Wisdom (*prajñā*). He is now residing in the Western quarter in the Buddha-land called Sukhāvati, Land of Happiness, far away from this world by a hundred thousand niyutas of kotis of Buddha-lands. He is called Amitābha, Infinite Light, because of his light the limit of which is beyond measurement. He is again called Amitāyus, Eternal Life, because the length of his life is altogether incalculable. For instance, let all beings in this world collect their thoughts on measuring the length of Amida's life for hundreds of thousands of kotis of kalpas and yet they would fail to obtain a result.

The forty-eight vows enumerated in the Sutra are as follows:

(1) If in my country after my obtaining Buddhahood there should be hell, a realm of hungry ghosts, or brute creatures, may I not attain the Highest Enlightenment.

(2) If those who are born in my country after my obtaining Buddhahood, should return to the three evil paths of existence, may I not attain the Highest Enlightenment.

(3) If those who are born in my country after my obtaining Buddhahood should not all shine in golden colour, may I not attain the Highest Enlightenment.

(4) If those who are born in my country after my

obtaining Buddhahood should not all be of one form and colour, showing no difference in looks, may I not attain the Highest Enlightenment.

(5) If those who are born in my country after my obtaining Buddhahood should not have the remembrance of their past lives, at least of things of hundreds of thousands of kotis of kalpas ago, may I not attain the Highest Enlightenment.

(6) If those who are born in my country after my obtaining Buddhahood should not be endowed with the heavenly eye so as at least to be able to see hundreds of thousands of kotis of Buddha-countries, may I not attain the Highest Enlightenment.

(7) If those who are born in my country after my obtaining Buddhahood should not be endowed with the heavenly ear so as at least to be able to hear and retain in memory all the Buddhas' preaching in hundreds of thousands of kotis of Buddha-countries, may I not attain the Highest Enlightenment.

(8) If those who are born in my country after my obtaining Buddhahood should not be endowed with the mind-reading faculty so as at least to be able to perceive all the thoughts cherished by beings living in hundreds of thousands of kotis of Buddha-countries, may I not attain the Highest Enlightenment.

(9) If those who are born in my country after my obtaining Buddhahood should not be able to step over in the moment of one thought at least hundreds of thousands of kotis of Buddha-countries, may I not attain the Highest Enlightenment.

(10) If those who are born in my country after my obtaining Buddhahood should cherish any thought of the body and be attached to it, may I not attain the Highest Enlightenment.

(11) If those who are born in my country after my obtaining Buddhahood should not be definitely settled in

the group of the faithful before their entrance into Nirvana,¹ may I not attain the Highest Enlightenment.

(12) If after my obtaining Buddhahood my light should be limited and not be able at least to illumine hundreds of thousands of kotis of Buddha-countries, may I not attain the Highest Enlightenment.

(13) If after my obtaining Buddhahood the length of my life should be limited and not be able at least to last for hundreds of thousands of kotis of kalpas, may I not attain the Highest Enlightenment.

(14) If after my obtaining Buddhahood the number of Śrāvakas in my country should be measurable by all beings in three thousand chiliocosms, who, becoming Pratyekabuddhas, should devote themselves to counting for hundreds of thousands of kotis of kalpas, may I not attain the Highest Enlightenment.

(15) If those who are born in my country after my obtaining Buddhahood should be limited in the length of their life, except those because of their original vows have their life shortened or lengthened, may I not attain the Highest Enlightenment.

(16) If those who are born into my country after my obtaining Buddhahood should hear even the name of evil, may I not attain the Highest Enlightenment.

(17) If after my obtaining Buddhahood all the immeasurable Buddhas in the ten quarters do not approvingly proclaim my name, may I not attain the Highest Enlightenment.

(18) If after my obtaining Buddhahood all beings in the ten quarters should not desire in sincerity and trustfulness to be born in my country, and if they should not be born by only thinking of me for ten times, except those who have committed the five grave offences and those who are

¹ According to Shin, "entering into Nirvana" means "attaining enlightenment", and the attaining of enlightenment which takes place in the Pure Land is to be preceded by joining while here with the group of the faithful.

abusive of the true Dharma, may I not attain the Highest Enlightenment.

(19) If after my obtaining Buddhahood all beings in the ten quarters awakening their thoughts to enlightenment and practising all deeds of merit should cherish the desire in sincerity to be born in my country and if I should not, surrounded by a large company, appear before them at the time of their death, may I not attain the Highest Enlightenment.

(20) If after my obtaining Buddhahood all beings in the ten quarters hearing my name cherish the thought of my country and planting all the roots of merit and turn them in sincerity over to being born in my country, and if they should fail in obtaining the result of it, may I not attain the Highest Enlightenment.

(21) If those who are born in my country after my obtaining Buddhahood should not be complete in the thirty-two marks of a great personality, may I not attain the Highest Enlightenment.

(22) If after my obtaining Buddhahood all the Bodhisattvas in other Buddha-lands should desire to be born in my country and if they should not be all bound to one birth only, excepting indeed those Bodhisattvas who, because of their original vows to convert all beings, would, fortifying themselves with the armour of universal salvation, accumulate the stock of merit, deliver all beings from misery, visit all the Buddha-countries, practise the discipline of Bodhisattvahood, pay homage to all the Buddha-Tathagatas in the ten quarters, and enlighten all beings as immeasurable as the sands of the Ganga so that all beings might establish themselves in true peerless enlightenment, and further be led on beyond the ordinary stages of Bodhisattvahood, even indeed to the virtues of Samantabhadra, may I not attain the Highest Enlightenment.

(23) If after my obtaining Buddhahood all the Bodhisattvas born in my country should not by virtue of the

Buddha's miraculous power pay homage to all the Buddhas, and even in one meal's duration visit all the Buddha-countries numbering as many as hundreds of thousands of kotis, may I not attain the Highest Enlightenment.

(24) If after my obtaining Buddhahood all the Bodhi-sattvas born in my country should desire to cultivate all the root of merit, and if they should not be able to obtain according to their wish every possible article of worship they may require, may I not attain the Highest Enlightenment.

(25) If after my obtaining Buddhahood all the Bodhi-sattvas born in my country should not be able to preach the Dharma which is in harmony with all-knowledge, may I not attain the Highest Enlightenment.

(26) If after my obtaining Buddhahood all the Bodhi-sattvas born in my country should not be endowed with the body of Nārāyana, may I not attain the Highest Enlightenment.

(27) If after my obtaining Buddhahood all beings born in my country should be able even with their heavenly eye to enumerate and describe precisely all the objects there which are shining in all splendour and purity in the most exquisite manner, may I not attain the Highest Enlightenment.

(28) If after my obtaining Buddhahood the Bodhi-sattvas born in my country, even those endowed with the least merit, should not perceive a Bodhi-tree most exquisitely coloured and four hundred yojanas in height, may I not attain the Highest Enlightenment.

(29) If after my obtaining Buddhahood the Bodhi-sattvas in my country should not be in possession of perfect knowledge who devote themselves to the reading, reciting and expounding of the sutras should not be in possession of perfect knowledge and eloquence, may I not attain the Highest Enlightenment.

(30) If after my obtaining Buddhahood, the Bodhi-

sattvas in my country should be in possession of eloquence and perfect knowledge the extent of which is measurable, may I not attain the Highest Enlightenment.

(31) If after my obtaining Buddhahood my country should not be so pure and spotless as to illumine, like a bright mirror reflecting images before it, all the Buddha-worlds in the ten quarters which are in number beyond description and calculability, may I not attain to the Highest Enlightenment.

(32) If, after my obtaining Buddhahood, my country from the ground up to the sky should not be filled and ornamented most exquisitely with all kinds of vases made of jewels emitting an immeasurable variety of sweet perfume which rising above gods and men spreads over the ten quarters and if the Bodhisattvas smelling it should not be induced to practise the virtues of Buddhahood, may I not attain the Highest Enlightenment.

(33) If, after my obtaining Buddhahood, all beings in all the immeasurable and inconceivable Buddha-worlds in the ten quarters should not be enveloped in my light and if those coming in touch with it should not enjoy the softness of the body and mind beyond the reach of gods and men, may I not attain the Highest Enlightenment.

(34) If, after my obtaining Buddhahood, all beings in all the innumerable and inconceivable Buddha-worlds in the ten quarters hearing my name should not obtain the recognition of the unborn Dharma¹ and all the Dharanis belonging to Bodhisattvahood, may I not attain the Highest Enlightenment.

(35) If, after my obtaining Buddhahood, women in all the immeasurable and inconceivable Buddha-worlds in the ten quarters should not, after hearing my name, be filled with joy and trust and awaken their thoughts to enlightenment and loathe their femininity, and if in another

¹ "The Unborn Dharma" means Reality in the absolute aspect, that is, the Dharma not affected by birth-and-death.

birth they should again assume the female body, may I not attain the Highest Enlightenment.

(36) If, after my obtaining Buddhahood, all the Bodhisattvas in all the innumerable and inconceivable Buddha-worlds in the ten quarters should not, after hearing my name, always devote themselves to the practice of the holy deeds, in order to perfect the Buddha-truth, this even to the end of their lives, may I not attain the Highest Enlightenment.

(37) If, after my obtaining Buddhahood, all beings in all the innumerable and inconceivable Buddha-worlds in the ten quarters should not, hearing my name, prostrate themselves on the ground to worship me in joy and trust and devote themselves to the practice of the Bodhisattva discipline, thereby winning the reverence of all gods and men, may I not attain the Highest Enlightenment.

(38) If, after my obtaining Buddhahood, beings born in my country should not acquire whatever exquisite cloaks they wish to have which are permitted by the Buddha, and if these cloaks should not be placed upon their bodies, which require neither cleaning, nor fulling, nor dyeing, nor washing, may I not attain the Highest Enlightenment.

(39) If, after my obtaining Buddhahood, beings born in my country should not be recipients of joy as great as that enjoyed by Bhikshus thoroughly purged of their defilements, may I not attain the Highest Enlightenment.

(40) If, after my obtaining Buddhahood, Bodhisattvas born in my country should not be able to see innumerable Buddha-lands in the ten quarters produced from among the jewel-trees in the land, according to their wish and at any moment desired and so transparently as one perceives one's image in a brightly burnished mirror, may I not attain the Highest Enlightenment.

(41) If, after my obtaining Buddhahood, all the Bodhisattvas in other countries should, having heard my name, sustain any defects in their sense-organs while pursu-

ing the study of Buddhahood, may I not attain the Highest Enlightenment.

(42) If, after my obtaining Buddhahood, all the Bodhisattvas in other countries should not realise the samadhi called "pure emancipation" by hearing my name and if they even while in this samadhi should not be able to awaken a thought and pay homage to all the innumerable and inconceivable Buddha-Tathagatas and yet all the time retain their samadhi, may I not attain the Highest Enlightenment.

(43) If, after my obtaining Buddhahood, all the Bodhisattvas in other lands having heard my name should not be born after death in noble families, may I not attain the Highest Enlightenment.

(44) If, after my obtaining Buddhahood, all the Bodhisattvas in other lands should not, by hearing my name, leap with joy and devote themselves to the practice of the Bodhisattva discipline and perfect the stock of merit, may I not attain the Highest Enlightenment.

(45) If, after my obtaining Buddhahood, all the Bodhisattvas in other lands should not by hearing my name realise the samadhi called "Samantānugata" (all-arrived) and if abiding in this samadhi they should not always see until their attainment of Buddhahood all the Buddhas beyond measure and thought, may I not attain the Highest Enlightenment.

(46) If, after my obtaining Buddhahood, Bodhisattvas born in my country should not be able to hear, without any effort, whatever Dharmas they aspire to hear, may I not attain the Highest Enlightenment.

(47) If, after my obtaining Buddhahood, all the Bodhisattvas in other lands by hearing my name should not instantly reach the stage of no-turning-back,¹ may I not attain the Highest Enlightenment.

¹ This is the stage where faith is firmly established and no retrogression ever takes place. *Avaiartika* in Sanskrit.

(48) If, after my obtaining Buddhahood, all the Bodhisattvas in other lands by hearing my name should not instantly realise the first, the second, and the third Recognition (*kṣānti*) of the Dharma, and if they should ever turn back in the mastery of all the Buddha-teachings, may I not attain the Highest Enlightenment.

These forty-eight separate vows were fulfilled by virtue of Dharmākara's loving and unselfish devotion to his work, and the country thus created is known as the Land of Bliss, *Sukhāvati*, presided over by him now called Amitābha, Infinite Light, and also Amitāyus, Eternal Life—shortly, Amida in Japanese and Omitofu in Chinese. Ten kalpas have elapsed since the establishment of this miraculous kingdom.

The Sutra then proceeds to the description of the Land of Bliss, commonly designated *Jōdo* (*tsing-tu* in Chinese), meaning Land of Purity. The description is naturally filled with terms not of this world, being altogether beyond the ordinary human understanding.

The second part of the Sutra opens with Śākyamuni's confirmation of all that has been said before regarding the birth of all beings in the Pure Land of Amida as soon as they hear his Name with joy and trust. The Buddha tells Ananda that all those destined to be born there are those who are definitely established in the true faith even while here, that all the Buddhas in the ten quarters numbering as many as the sands of the Ganga uniformly praise the power and virtue of Amida, both of which are indeed beyond comprehension, and that if we hearing the Name of Amida even once turn our thought towards him, he assures of our rebirth in his country.

(The one most significant remark which is to be made here is that Shinran, founder of the Shin sect, has his characteristic way of reading the Chinese passage containing the characters 至心廻向, "to turn towards.... in sincerity of thought." "To turn towards whom" is the question here.

Ordinarily it is for all beings to turn towards Amida and direct all their stock of merit towards their rebirth in his country, and no doubt, from the literary point of view too, this is the correct reading. But Shinran reverses the customary way of reading and makes Amida turn all his accumulated merit towards opening the passage for all beings to his Pure Land—where lies the essence of the tariki teaching. That we are assured of our rebirth in Amida's land is not by any means due to our own merit but to Amida's unqualified love for us who in no circumstances can by ourselves work out our own salvation.)¹

The rest of the Sutra is largely devoted to the narration of the state of things as they are in this world compared with the Pure Land of Amida. The contrast is appalling and the reader would naturally turn away from those disgusting scenes taking place not only in his surroundings but in fact in his own heart day in day out. This depiction is no doubt an annotation added by a commentator, although it now forms integral part of the Sutra itself.

After this Ananda expresses his desire to see Amida's Pure Land, and the entire scene reveals itself at once before Ananda and the whole congregation. The one statement which strikes us here most significantly is: "The four groups of beings on this side at once perceived all that was [on the other side], and those on the other side in turn saw this world in the same way." One may almost feel like making the remark that the Pure Land is the reflection of this world as this world is the reflection of the Pure Land and that if this be the case various inferences may be drawn from this, among which we can point out some theories going directly against the orthodox teaching of Shin.

After this the Sutra ends with the Buddha's usual exhortation to his assembly as to the continuance of the Buddhist teaching and the upholding of the Buddhist faith especially as expounded in the present Sutra.

¹ For further discussion see "Notes" at the end of this article.

4

Both Jōdo and Shin belong to the Pure Land school. Jōdo means the "Pure Land" and the official title of the Shin is Jōdo Shin and not just Shin. *Shin* means "true" and its devotees claim that their teaching is truly tariki whereas the Jōdo is not quite so, being mixed with the jiriki idea: hence *Shin* "true" added to *Jōdo*.

The main points of difference between the Jōdo and the Shin teaching are essentially two: 1. Jōdo fully believes with Shin in the efficiency of Amida's Vow but thinks that Amida's Name is to be repeatedly recited; whereas Shin places its emphasis upon faith and not necessarily upon the nembutsu,¹ which is, the repeated recitation of the Name. 2. Jōdo encourages good works as helpful for the devotee being born in the Pure Land; whereas Shin finds here a residue of the jiriki ("self-power") and insists that as long as the devotee awakens his whole-hearted faith in Amida, Amida takes care of him unconditionally and absolutely assures his entrance into the Pure Land. Whatever nembutsu he may offer to Amida is no more than the grateful appreciation of the favour of the Buddha.

The fundamental idea underlying the Shin faith is that we as individual existences are karma-bound and therefore sinful, for karma is inevitably connected with sin; that as no karma-bound beings are capable of effecting their own emancipation, they have to take refuge in Amida who out of his infinite love for all beings is ever extending his arms of help; and that all that is needed of us is to remain altogether passive towards Amida, for he awakens in our hearts, when they are thoroughly purgated of all the ideas of self and self-reliance, a faith which at once joins us to

¹ In Sanskrit, *buddhasmṛiti*, literally, "thinking of the Buddha". But it has come to be synonymous with *shōmyō*, "reciting or pronouncing the Name". For the Jōdo followers *nembutsu* means *shōmyō*, to think of the Buddha is to pronounce his Name, Amida. For further remarks see below and also my *Zen Essays*, Vol. II, p. 159 et seq.

Amida and makes us entirely his. This being so, we as creatures subject to the law of moral causation can accomplish nothing worthy of the Pure Land; all good works so called are not all good from the viewpoint of absolute value, for they are always found deeply tinged with the idea of selfhood which no relatively-conditioned beings are able to shake off. Amida, in his capacity of Infinite Light and Eternal Life, stands against us, ever beckoning us to cross the stream of birth-and-death. Faith is the act of response on our part, and its practical result is our crossing the stream.

One difference at least between Jōdo and Shin or between jiriki and tariki as regards their attitude towards the nembutsu is, according to the author of the *Anjin-ketsujō-shō*,¹ that "The nembutsu as practised by the jiriki followers puts the Buddha away from themselves far in the West, and thinking that they are worthless beings they would now and then recollect the Original Vow of the Buddha and pronounce his Name (*shōmyō*). This being so the most intimate relationship between the Buddha and all beings fails to establish itself here. When a pious feeling however slight moves in their hearts, they may be persuaded to think that their rebirth is approaching. But when they are not too anxious to say the nembutsu and whatever pious feeling they have grows weaker, the assurance of their rebirth wavers. Inasmuch as they are common mortals, it is only on exceptional occasions that they cherish pious feelings; and they thus naturally have an uncertain outlook in regard to their rebirth [in the Pure Land]. They may have to wait in this uncertain state of mind until the time actually comes for them to depart from this life. While

¹ The author is unknown, but this short treatise contains a remarkably clear exposition of the tariki teaching. *Anjin* means "peaceful mind", *ketsujō* "final settlement", and *shō* "treatise"; and the whole title may be rendered "On the Final Peaceful Settlement of Mind." The work has contributed greatly to the philosophy of the Shin.

they occasionally pronounce the Name with their mouth, they have no definite assurance for the Pure Land. This position is like that of a feudal retainer who only occasionally comes out in the presence of the lord. [His relationship with the latter can never be intimate and trustful.] Such a devotee is ever worried over as to how to court the favour of the Buddha, how to be reconciled to him, how to win his loving consideration, and this very fact of his worries alienates him from Buddha, resulting in the unharmonious relationship between the devotee's unsettled mind and Buddha's great compassionate heart. The [jiriki] devotee thus puts himself at a distance from Buddha. As long as he keeps up this attitude of mind his rebirth in the Pure Land is indeed extremely uncertain...."

From this, we see that the jiriki followers' relation to Buddha is not so intimate and trustful as that of the tariki. They endeavour to court the favour of Amida by doing something meritorious, including the recitation of his Name, but this attitude indicates a certain fundamental separation and irreconcilability as existing between Buddha and his devotees. The jiriki thus tends to create an unnecessary gap where according to the tariki there has never been any from the very first. The being conscious of a gap interferes with the assurance of rebirth and your peace of mind is lost. The tariki on the other hand places great stress on the significance of the eighteenth vow made by Amida, and teaches that when the significance of this vow is fully realised, rebirth is assured and the devotee is released from all worries arising from the sense of separation.

What is then the significance of Amida's Vow?

According to the *Anjin-ketsujō-shō* it is this.¹ "The purport of all the three Sutras of the Jōdo school is to manifest the significance of the Original Vow. To understand the Vow means to understand the Name, and to understand the Name is to understand that when Amida, by bringing

¹ The following is more or less a free translation.

to maturity his Vow and Virtue (or Deed) in the stead of all beings, effected their rebirth even prior to their actual attainment. What made up the substance of his Enlightenment was no other than the rebirth of all beings in the ten quarters of the world. For this reason, devotees of the nembutsu, that is, of the tariki are to realise this truth each time they hear Amida's Name pronounced that their rebirth is indeed already effected, because the Name stands for the Enlightenment attained by Hōzō the Bodhisattva¹ who vowed that he would not attain enlightenment until all beings in the ten quarters of the world were assured of their rebirth in his Pure Land. The same realisation must also be awakened in the minds of the tariki devotees when they bow before the holy statue of Amida Buddha, for it represents him in the state of Enlightenment which he attained by vowing that he would not have it until all beings were assured of their rebirth. When any reference is made to the Pure Land, they should cherish the thought that it is the realm established by Hōzō the Bodhisattva for the sake of all beings whose rebirth there was assured by his Vow and Enlightenment. As far as the devotees themselves are concerned they have nothing in their nature which will enable them to practise any form of good either worldly or unworldly since they only know how to commit evil deeds; but because of Amida's having completed an immeasurable amount of meritorious deeds, which constitutes the substance of Buddhahood, even we who are ignorant and addicted to wrong views are now destined for the Land of Purity and Happiness. What a blessing it is then for us all! We may believe in Amida's Original Vow and pronounce his Name; but if we, failing to perceive that Amida's meritorious deeds are our own, stress the merit of the Name in order to assure ourselves of rebirth, we would indeed be committing a grievous fault.

¹ Dharmākara, the name of Amida still on the stage of Bodhisattvahood.

"When the belief is once definitely awakened that *Namu-amida-butsu* symbolises the truth of our rebirth assured by Amida's Enlightenment, we see that the substance of Buddhahood is the act [or fact] of our rebirth, and consequently that one utterance of the Name means the assurance of rebirth. When, again, the Name, *Namu-amida-butsu*, is heard, we see that the time is come for our rebirth and that our rebirth is no other than the Enlightenment attained by Amida. We may cherish a doubt, if we choose, whether Amida has already attained his Enlightenment or whether he has not yet attained it; but we should never have a doubt as to our rebirth being an accomplished fact. Amida has vowed not to attain his Enlightenment as long as there is one single being whose rebirth has not yet been assured. To understand all this is said to understand the significance of Amida's Original Vow.

"While the jiriki teaches us that it is on our side to make vows and to practise good deeds if we wish to be assured of our rebirth, the tariki teaches just the reverse: it is on the side of Amida who makes vows and practises good deeds while the effect of all this is matured on our side—the fact which altogether goes beyond the reason of causation as we see in this world or anywhere else."

It is thus evident that for the tariki devotees the Buddha is not very far away from them, indeed that they are living with him, in him, "rising with him in the morning and retiring at night again with him." Amida to them is not an object of worship or thought which stands against them, although as far as logical knowledge goes which is good for the world of karma and birth-and-death, Amida is a being quite apart from us who are nothing but ignorant and sinful beings. It is by faith that we transcend the logic of dualism, and then, in Shin terminology, we are assured of our rebirth in the Pure Land of Amida. Faith is an eternal mystery, and the truth and vitality of Shin faith is rooted in this mystery.

To quote further the author of the *Anjin-ketsujō-shō*: "Generally speaking, the nembutsu means to think of the Buddha, and to think of the Buddha means that the Buddha has by the karmic power inherent in his Great Vow cut asunder for all beings the bonds whereby they are tied to birth-and-death, and that he has thus matured the condition for their rebirth in the Land of Recompense¹ where once entered they would never retrograde, and further that when thinking of this merit accomplished by the Buddha they take advantage of his Original Vow and give themselves up to it, their threefold activity [of body, mouth, and mind] is supported by the Buddha-substance and raised up to the state of enlightenment which constitutes Buddhahood. For this reason, by being thoroughly in the nembutsu we are to understand that our pronouncing the Buddha's Name, or our paying him homage, or our thinking of him is not an act originating in ourselves but doing the act of Amida Buddha himself." (Or shall we say "living the life of Amida," or "living in Christ and not in Adam"?)

What the Shin devotees have against their fellow-believers of the Jōdo teaching is that the latter are a mixture of jiriki and tariki and not tariki pure and simple, that if one at all advocates tariki, this must be thoroughly purged of the jiriki element, and that tariki even to the slightest degree tainted with jiriki is not only logically untenable but is a revolt against the universal love of Amida which he entertains for all sentient beings. As long as one puts a whole-hearted trust in the Original Vow of Amida, one ought not to harbour even an iota of jiriki idea against it; when this is done, the entire scheme goes to wrack and ruin. Jiriki means literally "self-power," that is, self-will, and what self-will is needed in the work of transcending the karmic law of causation which binds us to this world of relativity? The self-will is useful and means something while we stay in the realm of birth-and-

¹ That is, the Pure Land proper.

death, but what is to be achieved by the Buddhists is the realisation of things of eternal value. The self-will is called *hakarai* by Shinran, founder of the Shin school of the Jōdo (Pure Land) teaching. *Hakarai* is "to contrive," "to calculate," "to lay down a plan," "to have an intention," for one's rebirth in the Land of Amida. Shinran has consistently disavowed this *hakarai* as the essence of jiriki lying in the way of absolute faith in which all the Jōdo followers are to accept the Original Vow of Amida. So we have the following in one of his epistles given to his disciples:

"By jiriki is meant that the devotees, each according to his karmic condition, think of a Buddha other [than Amida], recite his Name, and practise good deeds relying on their own judgments, that they plan out their own ideas as regards how properly and felicitously to adjust their activities of the body, mouth, and mind for the rebirth in the Pure Land. By tariki is meant whole-heartedly to accept and believe the Original Vow of Amida whereby he assures those who pronounce his Name to be born in his Pure Land. As this is the Vow made by Amida, it has a sense which cannot be prescribed by any common measure of judgment—a sense which is beyond sense, as has been taught by my holy master. Sense is contrivance, i.e., intention. The devotees have an intention to move in accordance with their own ideas, and thus their doings have sense.

"The tariki devotees, however, have placed their faith whole-heartedly in Amida's Original Vow and are assured of their rebirth in the Pure Land—hence they are free from sense [or from intention of their own]. This being so, you are not to imagine that you would not be greeted by Amida in his Land because of your sinfulness. As ordinary beings you are endowed with all kinds of evil passions and destined to be sinful. Nor are you to imagine that you are assured of rebirth in the Pure Land because of your goodness. As long as your jiriki sense is holding you, you would never be welcomed to Amida's true Land of Recompense."

To begin with, according to Shinran, Amida's Original Vow is a mysterious deed altogether beyond human comprehension, and now that you have awakened faith in it, what worries could ever harass you? What contrivances could ever save you from sinfulness so completely as to be worthy residents of the Pure Land? You just give yourselves up absolutely to the mysterious workings of the Original Vow and, instead of growing anxious about or being vexed by anything of this world, be satisfied with yourselves, be free as the wind blows, as the flowers blossom, in the unimpeded light of Amida. Shinran frequently advises not to think of good, nor of evil, but just to throw oneself into the mysterious Original Vow and be "natural."

To be "natural" (*jinen*) means to be free from self-willed intention, to be altogether trusting in the Original Vow, to be absolutely passive in the hands of Amida who has prepared for you the way to his Pure Land. We find that mysteries surround us on all sides when we as intelligent beings at all reflect on things claiming our attention and try to carry on this reflection to its further limits. It makes no difference whether reflection comes to an end or goes on endlessly; it is always confronted by a mystery, for the very fact of endlessness is a mystery. We have thus no other way but to give ourselves up to this mystery, which, from the Shin point of view, is known as the mystery of the Original Vow or the mystery of the Name. When this mystery is reached which is the limit of intellectual reflection, it is comprehended, not indeed in the way of the intellect, but intuitively, that is to say, it is accepted unconditionally—which is another way of describing faith. In terms of the Shin teaching, the faith thus awakened is the assurance of rebirth in Amida's Pure Land, and those who have this faith are said to be already walking in the Pure Land in company with all the Tathagatas. That the Shin devotees of true and never-relapsing faith are the equals of Maitreya Bodhisattva is a most significant declaration on

the part of the Shin teachers. It is evident that the faith advocated by them is an identical state of mind with Enlightenment realised by all the Buddhas. As for the real supreme Enlightenment the devotees are to wait until they reach the Pure Land itself. In so far as they still belong to this world, the body may commit acts of impurity, but the mind is already where all the Tathagatas are, that is, in the Pure Land. To live this mystery is known as being "natural," following the course of things, especially of things of the spirit, as arranged by the Original Vow of Amida.

To have the body in this world of time and space with the mind somewhere else, to let the body live a life of evils as it cannot do anything different and yet to keep the mind in the Land of Purity in the most friendly relationship with all the Buddhas—how can this be possible? Apart from the psychological and philosophical question of body and mind, how can one individual totality be at two points at the same time? Logically stated, the Shin expressions such as above referred to are full of difficulties, in fact impossible for intellectual solution. But one thing we can say about the statements made by the Shin teachers is that, generally speaking, religious intuition consists in consciously coming in contact with a realm of absolute values, which stands in no spatial or temporal relationship to this world of senses and ratiocination, but which forms the basis of it, gives it its meaning, and without which it is like a dream, like a dew-drop, like a flash of lightning. The relation of the body and the mind, of this world and the Pure Land, of sinfulness and enlightenment, and of many other forms of opposition is an inscrutable mystery so long as it is viewed from this world, but it becomes at once natural and acceptable when we become conscious of another world which Christians may call supernatural, and the truth thus dawned upon one is "revealed" truth. Here also lies the mystery of the Original Vow and of the Name, which is indeed the mystery of tariki.

5

A comparison with Christianity may help us to understand the characteristic teaching of Shin as a development of the Pure Land doctrine and also as a school of Mahayana Buddhism however strangely formed at first sight it may appear. The following points of difference may be observed as existing between Buddhism and Christianity:

1. Amida to all seeming may be regarded as corresponding to the Christian notion of God. Amida however is not the creator, nor is he to be considered the author of evil in this world, which inevitably follows from the notion of creatorship.

Whatever evils there are in this world, they are all our own doings, for everything karma-conditioned individuals can do is necessarily evil and has no merit entitling them to appear before Amida. This polarisation of Amida and individual beings (*sarvasattva*) is one of the specific features of Shin thought. In this respect its followers may be said to be transcendentalists or dualists.

Amida is the pure embodiment of love. Whoever believes in him as saviour, he is sure of being taken up by Amida and sent to his Pure Land. Amida's love makes no distinction between evil-doers and good men, because as Shinran says there is no evil strong enough to prevent one's being embraced in Amida's infinite love, nor is there any good in this world which is so perfect and pure as to permit its agent into the Land of Purity without resorting to the Original Vow. We who belong to this world of relativity are always conscious of what we are doing, for we are so constituted and cannot be otherwise. When we do something good, we become conscious of it, and this very consciousness it is that destroys the merit of goodness. The being conscious of something comes out of the idea of selfhood, and there is nothing more effective than the idea of selfhood that will disqualify one as candidate for the Pure Land of Amida. The unqualified acceptance of the tariki

is what leads to the presence of the infinitely loving one. For this reason, as long as we are creatures of the world conscious of its relative values, we lose the right to be with Amida and his hosts. Good men cease to be good as soon as they become conscious of their goodness and attempt to make something out of it; evil-doers have their sins eradicated and become worthy of the Pure Land at the very moment they are illumined by Amida's light: for Amida is a kind of melting-pot of good and evil, in which faith alone retains its absolute value. Not being the creator, Amida has no idea to discipline beings. He is the Light of Love shared universally by all beings. However bad they are, Amida knows that it is due to their karma and that this never proves to be a hindrance to their entering into the Pure Land. What he demands of them is faith. This keeping Amida away from responsibilities and relativities of this dualistic world marks out Shin as a unique religious teaching.

2. In Christianity God requires a mediator to communicate with his creatures and this mediator is sacrificed for the sake of the latter whose sin is too dark to be wiped off by their own efforts. God demands an innocent victim in order to save souls who are not necessarily responsible for their unrighteousness because they are born so. This proceeding does not seem to be quite fair on the part of God, but the Christian experience has demonstrated at least its pragmatical value. In Shin Amida performs in a sense the office of God and also that of Christ. Amida with Amidists is Light (*ābha*) and Life (*āyu*) and Love (*karuṇā*), and from his Love and Life issue his vows, and it is through these vows that Amida is connected with us. The Vow is mediator, and as it emanates from Amida's Love, it is just as efficient as Christ in its office of mediatorship. One thing we must observe here is that in Christianity concrete images are made use of while in Shin words and phrases, more or less abstract in a sense, are given out to do the work of a

mediating agent, as is exemplified in *Namu-amida-butsu*.

3. The Christians like to think that their religion is based on historical facts while Buddhism especially Shin is a metaphysical reconstruction, so to speak, of the ideas and aspirations which generally make up a religion. For this reason, Christianity is to its followers more solidly and objectively constituted. Here is one of the fundamental differences—indeed the fundamental difference—between Christianity and Shin. Shin in accordance with the general make-up of Buddhism is not dualistically minded, however much it may so appear superficially, and then it does not take very kindly to the idea that objectivity is more real than subjectivity. Truth is neither subjective nor objective, there is no more reality in what is known as historical facts than in what is considered psychological or metaphysical. In some cases historicity is mere fiction. History takes place in time, and time as much as space depends upon our intellectual reconstruction. Religious faith, however, wants to grasp what is not conditioned by time and space, it wishes to take hold of what is at the back of historical facts. And this must be Reality transcending the polarisation of subject and object. History is karmic, and Shin aspires after the akarmic or that which is not of history.

Amida is above karma, he is not of history, he is akarmic; that is to say, all historical facts, all karmic events have their origin in Amida and return to him, he is the alpha and omega of all things. From him, therefore, are all his vows taking effect in the world of karma where we sentient beings have our temporal and spatial abode. Some may say that Amida is too metaphysical to be an object of religious consciousness which requires a concrete and tangible historical person. To this Shin would answer: As long as we are on the time-plane of relativity, we may distinguish between metaphysical and historical, between abstract ideas and concrete events; but in genuinely religious faith once realised there are no such discriminations to be made, for

faith is attained only when there is the going-beyond of a world of contrasts, which is the leaping over the gap of dualism.

4. There is no crucifixion in Shin, which is significant in more than one way. The crucified Christ is the symbol of self-sacrifice I suppose for the Christians, but at the same time to see the figure of crucifixion on the altar or by the country roadside is not a very pleasant sight, at least to the Buddhists. The sight, to tell the truth, is revolting, almost the symbol of cruelty or of inhumanity. The idea of washing sin with the blood of Christ crucified reminds us of the primitive barbarism of victim-offering to the gods. The association of sin and blood is not at all Buddhistic.

"I am saved by the blood

Of the Crucified One."

This will never awaken in the Buddhist heart a sacred exalted feeling as in the Christian. The agony of crucifixion, death, and resurrection making up the contents of Christian faith, have significance only when the background impregnating old tradition is taken into consideration, and this background is wholly wanting in Buddhists who have been reared in an atmosphere different not only historically but intellectually and emotionally. Buddhists do not wish to have the idea of self-sacrifice brought before their eyes in such a bloody imagery. It is a Jewish sentiment.

The Buddhist idea of death is rest and peace, and not agony. The Buddha at his Nirvana lies quietly on his bed surrounded by all beings including the birds of the air and the beasts of the field. His horizontal posture is a great contrast to Christ on the cross. The Buddha is again represented as sitting in meditation, symbol of eternal tranquillity.

5. The Christian notion of vicarious atonement may be considered corresponding to the Buddhist notion of merit-transference (*pariṇāmana*), but the difference is that somebody in one case is to be sacrificed for the fault of others,

while in the other case it is merit accumulated by the Bodhi-sattva that is desired to be transferred on to other beings. As far as the fact of transference is concerned, there is an analogy between the Christian and the Buddhist, but the analogy stops here. In Buddhism, naturally including Shin, the idea is positive and creative in the sense that value produced in one quarter of the universe is made to spread all over it so that the whole creation might advance towards Enlightenment. Strictly speaking, there is no idea of atonement in Buddhism, especially in Shin—which makes indeed the position of Shin unique in the various systems of Mahayana Buddhist philosophy.

Amida, according to the teaching of Shin, has no intention to interfere with the working of karma, for it has to run its course in this world, the debt incurred by one person is to be paid by him and not by another. But the mysterious power of Amida's Name and Vow—which is the mystery of life to be simply accepted as such all the logical contradictions notwithstanding—lifts the offender from the curse of karma and carries him to the Land of Purity and Happiness, where he attains his supreme enlightenment. While karma is left to itself, what is beyond the reach of karma which may be termed the akarmic power of Buddha, is working quite unknowingly to the karma-bearer himself. But he begins to realise this fact as soon as faith in Amida is awakened in him. Faith works this miracle in his consciousness. Although he knows that he is subject to the law of karma and may have to go on in spite of himself committing deeds of karma, his inmost consciousness, once his faith established, tells him that he is bound for Amida's land at the end of his karmic life on this earth. It is by this inmost consciousness in the Shin devotee that the truth of merit-transference (*pariṇāmana*) is demonstrated. In a similar way Christians feel assured of vicarious atonement when their faith is confirmed in Christ. Whatever theological and ethical interpretation may be given to this, the truth or

fact, psychologically speaking, remains the same with Christians and Buddhists: it is the experience of a leap from the relative plane of consciousness to the Unconscious.

Crucifixion, death, resurrection, and ascension—these are really the contents of individual religious experience regardless of difference in philosophical reconstruction. Different religions may use different terminology which is the product mainly of intellectual antecedents. To the Shin Buddhists, resurrection and ascension will mean rebirth in the Pure Land and Enlightenment while crucifixion and death will correspond to the death, i.e. abandoning of "self-power" (*jiriki*). That the abandoning of self-power is death is a well-known experience with the Shin followers, and it is at this moment that they utter from the depths of their being the "*Namu-amida-butsu*." This utterance just for once of Amida's Name puts an end to all their sufferings and agonies of the beginningless past and they are born in Amida's Pure Land. Their bodily existence as far as they are conscious of it will continue in the world of karma, but as their faith tells them, they already belong to another world. The Christians may not agree with this form of interpretation, they may like to ascribe all such experiences to Christ himself while their individual human salvation is regarded to come from believing in supernatural events. This is quite natural with the Jewish genius and Jewish tradition. Even when they say "to die in Adam and to live in Christ," I wonder if they mean by this our going through all the spiritual experiences individually and personally of Christ himself, instead of our merely believing in Christ as divine mediator.

6. The Christian relation of man to God is so to speak individualistic. By this I mean: Christian salvation consists in saving oneself through God's discriminative favour conferred upon one particular being, and this particular being has no power to extend his favour over his fellow-beings for the reason that this power belongs to the giver and not to

the recipient; all that the latter can do is to go on preaching, i.e. to talk about his experience, and to let others awaken interest in him. With the Buddhists everything they do is dedicated to the spread of Enlightenment among their fellow-beings; in fact, the motive which instigates devoted Buddhists to the understanding of the Dharma and to the practice of the Buddhist virtues is said to lead all sentient beings to Enlightenment, and all their self-improvement is to this purpose. It may be said thus that the Buddhists work for salvation of their fellow-beings including themselves while the Christians are busy with their self-salvation and that the former are socialistically motivated and the latter individualistically.

Superficially, Shin like Christianity aims at self-salvation; the relation of Shin followers to their Amida may support individualism; for they are concerned with themselves only and Amida is supposed to be the only helping agency. But when we examine more closely its teaching, we discover that Shin is after all Buddhistic in its socialistically-mindedness. Its route of merit-transference (*pariṇāmana*) is double and not single. One route is the way to the Pure Land, the steps of all Shin devotees are directed naturally towards Amida and his country; but as soon as they are born there, they come back to this world of karma and work for their fellow-beings. This way is known as the "return route". The Pure Land is therefore not the place of self-enjoyment but a kind of railway station where passengers stay for a while but never for any length of time. It will be great mistake to regard the Pure Land as the permanent house for Shin people. Indeed, if they were to stay there even for a few days, they would be bored to death, for if every desire of theirs is granted as soon as it rises in their hearts, they are thoroughly deprived of the feeling of strife or effort or resistance, and this deprivation would surely result in altogether eradicating the sense of living in the inhabitants of the Land of Happiness—which

is the same thing as death. And Shin followers do not decidedly wish to be buried alive in the land they have coveted to live and enjoy themselves to the fullness of their being. They surely want to be born there, but not to live like corpses. If they are to live at all, they must come back among us once more and work with us and for us. There must be a return route in the Pure Land to this world of karma and relativity. All those therefore who are bound for Amida's country are those who are desirous to be back in the world they used to live in, and here again to experience all resistance that is in the way to Enlightenment for the sake of their fellow-beings. The Christians once in Heaven show no desire to come back to their former home, although they may not know what to do up there in company with Christ and the angels. Swedenburg gives a detailed account of heavenly life, but as far as our earthly viewpoint goes, there does not seem to be very much there that will make us envious of a life in Heaven. It is for this reason I believe that some Christians of modern days bring the kingdom of God down on earth, the realisation of which being their aim while here.

7. Here we have for a while to dwell upon the distinction between salvation and enlightenment, for what Shin followers desire is after all enlightenment and not salvation. Enlightenment is the objective of the Buddhist life irrespective of schools and creeds, and in this Shin with all its Bhakti formulas is no exception. In this it is Buddhistic as much as Zen or Tendai (*t'ien-tai*). I have sometimes used the word salvation in connection with Shin faith, but, to be exact, it is not at all proper to designate Shin experience as salvation in the Christian fashion.

The Christians aim at salvation and not at enlightenment. To save one's soul from damnation is what constitutes Christian piety. But Buddhists desire to be enlightened, to get rid of ignorance, which will emancipate them from the bondage of birth-and-death. Shin however

seems to want to be saved from karma which corresponds to sin in the Christian sense; but in truth Shin followers know the impossibility, as long as they are living in this world of relativity, of escaping karma; however much they endeavour with all their intellectual and ethical strength which they have in them, there is no way for them to be emancipated from the inevitability of karma. For this reason, they submit themselves to it, and seek another method of transcending it whereby they can go back to their original freedom: the method consists in throwing themselves before the Buddha of Infinite Light and Eternal Life, who is in charge of a Land of Purity and Happiness well provided with all the necessary conditions for attaining Supreme Enlightenment. Thus the first objective of the Shin followers is to be born there, which means instantly to realise enlightenment. Indeed, being born in Amida's Land means no more than attaining enlightenment—the two terms are entirely synonymous. The ultimate end of the Shin life is enlightenment and not salvation. This world of karma and relativity does not furnish them with an environment favourable for the realisation of supreme wisdom, and it was for this reason that Amida established a special Buddha-land for the sake of his devotees where things are so conditioned as to make them instantly come to the realisation. And when this realisation comes to them, they hurry back to this world and work for their fellow-beings. Even Shin people though unknowingly are living for the enhancing of enlightenment in the world at large. With all their consciousness of sin or a karma-bound life, they are striving after enlightenment and not for individualistic salvation.

Popularly, Shin is understood to teach the doctrine of "Nembutsu ōjo," literally "to go and be born by thinking of the Buddha." By this it is meant that when one thinks of the Buddha, i.e. Amida, with singleness of heart and in all earnest, one after death will go to and be reborn in the

Pure Land. In practice, "thinking of Amida" is pronouncing his Name once or more times. According to Shin, once is enough if it comes from absolute faith in Amida, but Jōdo tells us repeatedly to say *Namu-amida-butsu*; and here lies one of the essential differences between Shin and Jōdo, to which reference has already been made. At any rate, the "Nembutsu ōjo" sums up to popular minds the teaching of both Jōdo and Shin. But a closer analysis shows that merely being born in the Pure Land is not what is really promised in the Sutras. As was stated before, rebirth is advised because of the Pure Land being the most favourably conditioned environment for enlightenment which is the aim of the Buddhist life, both of tariki and of jiriki. The practical outcome of this is the identification of rebirth and enlightenment, and being assured of rebirth means the foretasting of enlightenment. It is for Buddhas alone, the most highly perfected beings, to enjoy Supreme Enlightenment, while what is granted to us, ordinary mortals, is to experience something of enlightenment and thereby to orient ourselves—this orientation is the foretasting and the assurance of rebirth.

From the general point of view of Buddhism, however, what is most essential in the life of every Buddhist is to come back to this world of karma and work for others like Śākyamuni himself in the enhancement and realisation and prevalence of Enlightenment. Although the "Nembutsu ōjo" appears to be the sole concern for Shin followers, we must not forget that Shin is also one of the Buddhist schools however superficially its Bhakti construction may suggest its alien associations.

8. "Where is the Pure Land?" we may ask. This is not at all a difficult question when we know what Amida is and when our faith is established in him; but to the outsider who has never dived into the mystery of Shin it presents insurmountable difficulties and contradictions. In fact, the question of the Pure Land is the fundamental problem of

religion and wherever the objective validity of faith is inquired into the question inevitably comes up. The Shin doctors have exhausted their philosophical ingenuity upon its solution. As the Christian conception of Heaven is not so definitely and concretely described as the Buddhist Pure Land is, the Christians do not seem to be so troubled with the whereabouts of Heaven.

According to Shin, the Pure Land is located in the West. Is this a symbolical expression? Or is it to be taken literally, i.e. spatially? Either way, there is no satisfactory reasonable solution of it. The orthodox Shin interpretation is spatial and Shin followers are persuaded to believe in the realistic existence of the Pure Land somewhere away in the West, at the distance of an infinite number of miles from this earthly habitation of ours. Those who try to give different constructions to the statements in the Sutras, are denounced as heretical. The scientifically inclined followers of Shin are sometimes too honest and simple-minded and take the orthodox teaching too logically, condemning it as altogether unscientific. But the truth is that the conception of Amida and his Pure Land is in one way too complicated and in another way altogether too simple. Too simple because when the relative plane of consciousness is abruptly transcended, an unexpected view opens before the devotee and all that has been annoying him emotionally as well as intellectually vanishes away—nothing can be simpler than this. But the problem becomes too complicated when it is approached from the logical and metaphysical point of view because it leads to many another problem involving the whole field of the philosophy of religion—which is the task to be undertaken by the specialists only. For the plain average man in the street the most practical and ready approach to Shin will be to take everything told him by its teachers as gospel truth, and by blindly following it one day he will awake to its truth and understand it in his own light. The will to believe will naturally take him where

he ought to be. It is therefore said that "Do not ask questions, for their solution is in you and not from the mouth of the teachers." So with the most essential question of Shin including that of the Pure Land, one's personal experience is the sole key to its solution. Once a Shin devotee called Shōma was asked whether or not Amida is capable of helping you out of karma, Shōma immediately answered, "You are not yet helped by him!" Being solely a matter of intimate personal experience, a discussion of the matter here is an idle business, one may declare. The Christians are no doubt similarly disposed toward questions such as are raised here. To those who have really got into the experience of Shin or in fact of any genuine religious faith, all those discussions are much ado for nothing.

9. One of the most remarkable features of the teaching of Shin or Jōdo generally concerns Amida's Name and Vow. Christianity has nothing corresponding to it.

When Amida was to attain Enlightenment, he vowed that his Name should be heard throughout the universe so that those who hear it may come to him. So his Name came to possess the mysterious power of awakening the soul of his devotee in the faith of Shin. The significance of a name is an historical fact; when you know the name of an evil spirit you can call him up and bring him to your service in any way you like. When an initiation ceremony takes place among some primitive people, the first thing for the initiate to be informed of is the name of the god to whom they are to offer their prayers. To know the name of an object is the same as naming an object and bringing it to existence. Naming in a sense is creating, and creation is the most wonderful event and a mysterious power. When Amida willed to have his Name fill the world, his idea was to rouse his own image in the heart of every being. When this individual Amida devotee responds to the call of Amida who is the Buddha of Infinite Light and Eternal Life, his faith is confirmed and the assurance of rebirth in Amida's

land is attained. This is deep calling unto deep. Although the orthodox Shin followers do not like this way of expressing the idea, the truth when it is logically presented ultimately comes to it. Amida's Name is heard because the devotee has something to respond to it, and this something must be of the same order as Amida himself, otherwise there cannot be any response in any sense. The Name goes out from Amida riding upon the ether-waves to the furthest end of the universe, and every substance there so organised as to feel the vibrations echoes the sound back to the originating source; the communication thus established is no other than faith and he is said to have entered upon the order of steadfastness. Faith which is the assurance of rebirth comes into being only when this echoing is mutual between Amida and his devotee. To be more exact, the pronouncing of the Name is possible only when the devotee's own inner Amida so to speak is awakened from the darkness of Ignorance, or, we might again say, released from the bondage of karma. When the latter event does not take place, the pronouncing of the Name is mere shadow with nothing really backing it, there is no correspondence between reality and expression, between content and form, between heart and lips. When Shin states that the pronouncing for once is enough, it refers to this fact, while the reason why Jōdo insists on repetition is based upon what may be termed the psychological law of imitation and of reproduction. By this I mean that when a certain motion is imitated say even for a few times the very fact of repetition sets up the whole mechanism corresponding to it. When this is repeated for a sufficient number of times it ceases to be mechanical and finally evokes the original impulse, and then the mind will come to consider it its own spontaneous creation. The repeated pronouncing of Amida's Name advised by Jōdo, however mechanical and contentless in the beginning, gradually sets up a process of rearrangement in the consciousness of the practiser who becomes thus unwittingly as it were conscious of the presence

of Amida in his own inner being. When this moment is realised he utters for the first time from the depths of his soul the Name of Amida as the power lifting him from the burden of karma. Philosophically, then, Jōdo and Shin may be said to be speaking about the same psychological truth; but from the point of view of practical method of teaching, Shin tends to emphasise the critical moment itself whereas Jōdo is more for the process of education.

When both Jōdo and Shin talk so much about the nembutsu which means "thinking of the Buddha," how is it that they at all refer to the Name (*myōgō*)? Strictly speaking, thinking and reciting or pronouncing are not the same, you think of an object but may not pronounce its name, while a name may be thought of or pronounced independently by itself, apart from the object to which it is attached. How did the pronouncing of the Name come to such a prominence as at present it does in the Jōdo teaching?

In the beginning of the history of the Pure Land school, the nembutsu was practised in its literal sense, the followers thought of the Buddha in their minds, formed his images before their eyes, and perhaps recounted all the excellent virtues belonging to him. This is thinking of the Buddha. It demands a great deal of mental concentration, it is quite an exacting exercise, and requires a long arduous training in meditation before one can absorb even a small portion of the Buddha's excellent personality into his own spiritual system. Most of us will soon grow tired of the exercise and may discontinue it though unwillingly. There must be some easier method to educate ourselves to be good Buddhists.

The object of the nembutsu, "thinking of the Buddha," was to see him face to face so that the devotee could advance in his spiritual life and finally even come to the attainment of Buddhahood. But as the exercise involves so much application of the psychological energy, it cannot be practised by every Buddhist however devotionally minded he may be. He must be given a new method much easier than the

"thinking of the Buddha" and this they found in repeatedly pronouncing the Name of the Buddha.

A name as was stated before contains in it the mysterious power to recall everything associated with it, i.e. the object with all its details. It is true that a name can be detached from its object and itself treated as an object. But when a devotional mind pronounces the name of its object of worship, the name will inevitably bring up in it things connected with the Buddha. The devotee while pronouncing the Name may not necessarily meditate on the Buddha with any degree of mental concentration, but the recitation at least directs his attention towards Buddha with all that follows from it. Thus when the Buddha's Name is repeatedly, steadily, single-heartedly pronounced, it is not an impossible event that he appear before the devotee or in his mind with all his characteristic marks, major and minor, although these may not be in full detail. The shōmyō, "pronouncing the name," thus came to help the nembutsu, "thinking of the Buddha."

Instead of trying to invoke the Buddha-images in silent meditation, the devotee will now recite his name and make psychology do the rest of the work. It goes without saying that he is not merely to practise the shōmyō, but this must go along with the nembutsu, the thought of the Buddha. The shōmyō is a great aid to the nembutsu exercise. While the shōmyō is not the nembutsu, the former, as time went on, came to be identified with the latter, and nowadays when we talk of the nembutsu, it may not mean "thinking of the Buddha" or "invoking the Buddha-image," but in fact the shōmyō, "pronouncing or reciting the name," unless a reservation is made. The mystery of the name has usurped, it may be said, the original office of memory.

Historically, the shōmyō practice is related to the kō-an exercise in Zen Buddhism. Of this the reader is asked to go over my *Zen Essays*, Series II, pp. 115 ff. The only point on which I should like to make a remark here is the shifting

of psychological attitudes. In the nembutsu proper, the thought was essentially directed towards the Buddha which was quite the thing to be, but in the shōmyō identified with the nembutsu the attention, not necessarily deliberate and fully intentional, is more concentrated on the mechanism of repetition. Naturally, the devotee's mind is on the Buddha as his Name is pronounced, but not, as in the case of the nembutsu, on reproducing the Buddha-image before his mental eye. While there is every opportunity of the shōmyō turning into mere repetition of the sounds "*Na-mu-a-mi-da-bu-tsu*," the psychological tone of consciousness created by a monotonous recitation will one day when time matures prepare the way for the devotee to the awakening of faith in Amida. The Jōdo's advice to say the nembutsu aims in all probability to create this psychological moment, although its leaders may have some subtle philosophy to interpret the teaching of the Nembutsu-Shōmyō.

In this connection it will be of great interest to recall what Hōnen, the founder of the Jōdo school of Buddhism in Japan, has to say about the significance of the shōmyō, the pronouncing of the Name of Amida, in the cultivation of the Jōdo faith. He advises in the paper known as *Nimai-Kishōmon*, "the double-sheet document": "Generally stated, to trust in Buddha does not mean to think of him mentally, it is simply to pronounce his Name, which is to trust in his Original Vow. Let not those followers of the nembutsu stop at mentally thinking of him, let them audibly pronounce his Name. For besides this pronouncing the Name there is no right cause that will definitely determine our rebirth; besides this pronouncing the Name there is no right act that will definitely determine our rebirth; besides this pronouncing the Name there is no right karma that will definitely determine our rebirth; besides this pronouncing the Name there is no thinking of Buddha that will definitely determine our rebirth; besides this pronouncing the Name there is no transcendental wisdom that will definitely determine our

rebirth. Further, there is no threefold mind apart from the pronouncing of the Name; there is no fourfold discipline apart from the pronouncing of the Name; nor is there the fivefold recollection possible without the pronouncing of the Name. Amida's Original Vow is no other than the pronouncing of his Name; the mind that loathes the defiled land lies at the bottom of this pronouncing the Name."

10. We now come to the consideration of the Original Vow made by Amida, relying upon which all the followers of Jōdo believe in being reborn in the Land of Purity and Happiness. This idea is unique to this school of Buddhism. It is true that every Bodhisattva in the beginning of his spiritual career makes a number of vows and bends all his efforts to their fulfilment. Amida's case is no exception, but so far Amidism is the only religion that developing out of this idea has most successfully maintained its moral and spiritual vitality.

The Original Vow (*hongwan* in Japanese and *pūrva-praṇidhāna* in Sanskrit) is the expression of Amida's Will or Karuṇā ("love" or "compassion") which he cherishes over all beings. Karuṇā constitutes with Prajñā the personality of every Buddha; with Prajñā, "transcendental wisdom," he contemplates the world and perceives that it is in its nature of Suchness; while by Karuṇā he comes out of his meditation to live among us, and this coming out is the utterance of his vows known as Original Vow.

"Original," i.e. *pūrva*, literally means "before" spatially and temporarily, and "vow," i.e. *praṇidhāna* = *pra* + *nidhāna*, means originally or rather ordinarily "application," "attention," "intense energy," and in Buddhism "wish," "will," or "prayer." So the Original Vow is Amida's Will-power, in this case Amida's compassionate heart, which is, with him from the beginningless past; in other words, the Original Vow is Amida himself expressed in human terms. As long as Amida abides in his meditation, as long as he is with himself as Prajñā, he is not at all accessible to beings or to

the plane of relativity. But he is also the embodiment of Karuṇā by which he feels for other beings than himself and knows how to express this feeling in terms of the Original Vow. In the Original Vow, therefore, Amida communicates with us karma-bound beings and we in turn come thereby in touch with Amida. Relatively speaking, Amida's Original Vow awakens in us what corresponds to it but what lies in us quite latently. To express the idea more intelligently, for general Buddhists Amida's will to help us out of the ocean of birth-and-death is no other than our faith in Amida. In Amida faith is the will to help and in us this will becomes faith; his will and our faith are consubstantial as it were, hence a perfect correspondence between the two terms of Reality. The mysterious power abiding in the Original Vow is the mystery of Amida himself who in the terminology of Shin is Infinite Light and Eternal Life. In Christianity God's will or love for humanity, may I say, is expressed in the crucifixion of his only son, i.e. as a concrete event in the history of karma-bound beings; whereas in Shin Buddhism Amida's will takes the form of intense determination and its solemn declaration. The latter may seem insipid, inane, and evaporating compared to the Christian realism. But in point of fact the Shin together with its parental Jōdo has been the most irresistibly-inspiring power in the history of Far Eastern Buddhism, and this power has been exercised without ever shedding blood, without committing cruelties, without persecuting heresies.

6

There is another and last consideration I like to make about Shin, which concerns the practical life of its followers. Strictly speaking, Shin is not to have any professional priest class corresponding to those we see in the other schools of Buddhism. The Buddhist priests are generally supposed to practise asceticism, leading a life quite dissimilar to that of the laity. They live in specially constructed buildings and

under regulations specially meant for the enhancement of their moral and spiritual life, they are devoted to the study of the Buddhist texts, they read and recite the Sutras, they sing the hymns, they conduct various ceremonies on various occasions, they give sermons, they perform burial rites, they are invited out to laymen's houses to hold the customary religious services for the commemoration of the dead, in short they lead a life apart from that of the secular people. The idea is that the priestly classes are those Buddhists who are exclusively devoting themselves to the study and propagation of the religion they profess. As they are specialists as it were, their daily lives are supposed to be exemplary and models for the laity. They have their reason of existence when the rest of the world is engaged in wars of greed, anger, and folly; it is so refreshing and inspiring to see a group of souls given up to the cultivation of the various Buddhist virtues. In spite of the economic questions involved in their way of living, it does good to society in more ways than its members realise, and they are not to be treated with indifference, much less with disdain or antagonism.

However this may be, from the purely theoretical point of view, Shin is the religion of the laity and for the laity. No special form of discipline is demanded of its followers; no distinct curriculum of study is prescribed; no accumulation of merit just for the sake of rebirth is required; and by just having faith in Amida as the author of the Original Vow, the devotee is assured of his entrance into the Pure Land after his departure from earthly life. Such a simple and easy religion—this is what is claimed for Shin uniformly by its founder and his successors—does not necessitate the establishment of any institution exclusively devoted to the maintenance and propagation of its teaching. But in point of fact we are all historical beings, we cannot live away from our past, indeed the present has no meaning whatever without its past. So, Shin too could not escape its history, its environment, i.e. its karma; its present status is that of

a hybrid between the old schools of Buddhism and a pure religion of the laity. Shin teaches tariki but practises half jiriki—which is indeed from the practical point of view wholly inevitable.

As all is the work of the "other-power" and to be left to the functioning of Amida's Original Vow and the only thing needed on this side is to have "a steadfast faith," the Shin followers do not practise asceticism as the means of courting Amida's favour. What distinguishes the jiriki school from the tariki is essentially their life of asceticism, and when this is no more demanded of the Buddhists, all the differentia marking out the priesthood disappear. And this was exactly the teaching and life of Shinran Shonin, the founder of Shin Buddhism. In fact, the secularising movement has been going on ever since the time of the Buddha; the rise of the Mahayana really opens the inchoate stage of this movement. The secularisation of the Sangha institution or rather its abolishment means the doing away with the Arhatship ideal of Buddhism, which in turn means the democratisation of the whole system of Buddhism. And, we can say, this movement of secularisation and democratisation has culminated in the evolution of Shin Buddhism in Japan. I add that if another face-about is needed of Japanese Buddhists, it would be to make a backward movement without losing all the experiences which were gained during its long history in India, China, and Japan.

By a backward movement I wish to mean that the Buddhists must go back to their primitive ideals: let them practise asceticism, let them devote themselves to a life of unselfishness in all its possible forms; let them aspire to carry out the Bodhisattva ideals (*bodhisattva-caryā*); let them form a colony of Arhats to demonstrate the possibility of a society free from greed, anger, and folly; let them see to it that all our sciences and philosophies can be utilised for the welfare of all mankind, and that all our economic systems are not to be established on the basis of materialism

but on the principle of interpenetration as expounded in the Buddhist Sutras.

NOTES

1

The Shin idea of "merit-transference" (*pariṇāmana*)¹ somewhat differs from the general Mahayana idea of it. In the latter merit created anywhere by any being may be turned over to any other being desired or towards the enhancement and prevalence of Enlightenment in the whole world. A Bodhisattva practised asceticism not only for the perfection of his own moral and spiritual qualities but for the increase of such qualities among his fellow-beings. Or he suffers pains in order to save others from them and at the same time to make them aspire for Enlightenment. Merit-transference has thus also the nature of vicarious atonement. The idea is based on the principle of interpenetration as advocated by the philosophy of Kegon (*avatamsaka*), which is to say that one grain of sand holds in it the entire cosmos not only as a totality but individually.² With the Shin, however, the source of this activity lies with Amida, and from Amida alone as the centre starts the spiritual vibration known as merit-transference. This is the fulfilment of his Original Vow. Reference has already been made on p. 245 of this article to one famous passage in the *Sutra of Eternal Life*, the regular reading of which is revised by Shinran Shōnin. According to him, the transference starts from Amida to all beings and not from all beings to the realisation of enlightenment. When this merit-transference is made to originate exclusively from Amida, we see where the idea of tariki comes from. We can almost say that the entire structure of the Shin teaching is dependent upon this Shinran's interpretation of the principle of merit-transference.

¹ See p. 259 et seq. of the present number of *The Eastern Buddhist*.

² *Zen Essays*, III, p. 123 et seq.

The doctrine of merit-transference is really one of the significant features of Mahayana Buddhism and its development marks the start of a new era in the history of Buddhist philosophy. Before this, the accumulation of merit or the practice of good deeds was something which exclusively concerned the individual himself; the doer was responsible for all that he did, good or bad; as long as he was satisfied with the karma of his work, to enjoy happiness or to suffer disaster was his own business and nothing further was to be said or done about it. But now we have come to deal with a different state of affairs. We are no more by ourselves alone, each is not living just for himself, everything is so intimately related that anything done by anybody is sure to affect others in one way or another. The individualistic Hinayana has now become the communistic Mahayana. This was really a great turning point in the evolution of Buddhist thought. When it was joined to the Original Vow of Amida, Shin naturally made Amida the source of all the activities belonging to merit-transference. Here we find ourselves confronted with still another advance or movement effected in the history of Mahayana Buddhism. Instead of a mutual transference of merit we have now all such activities issuing from one source which is according to Shin Amida Buddha. Individual beings cease to send out transference-waves from themselves, they are no more self-creative, they are now made to be passive recipients owing all that they are or do to the "other-power" who is a being of great wisdom (*prajñā*) and love (*karuṇā*).

This movement on the part of the founder of the Shin school of Buddhism was indeed a leap—technically known as "crosswise leap." Instead of making one continuous progress ahead which has no end or rather which is a never-ending course, he abruptly turns towards Amida and throws himself up into his arms. The Mahayana way of thinking hitherto pursued by the jiriki doctors is here completely revised.

2

In one sense the Shin conception of the religious life may be said to be dualistic, probably all religions belonging to the Bhakti group are dualistic, and it is on account of this that we generally encounter terms of paradoxical relationship in the course of religious philosophy. Shin tries to reconcile them in accordance with the Mahayana system of thought but the old traces are recognisable.

Amida always stands against karma which works independent of him. Karma is the world of all sentient beings, and their object of following Shin is to understand this world, i.e. to transcend karma and break through the bondage of birth and death. What Amida does for them is to embrace them in his love and take them to his Land of Purity and Happiness. The karma world is left to itself, as long as beings are still here, they allow themselves to be ruled by karma, for there is no other way of living. Death however puts an end to this relativity-bound existence, and one is free to go to Amida's world. This opposition between karma and akarma which is Amida runs through the system of Shin thought.

This form of dualism is also observable in the Christian notion of sinner and saviour. But what differentiates Shin from Christianity in this respect is that Amida is not the dispenser of reward or punishment, he does not interfere with the working of karma in any particular cases; but in Christianity God chastises sinners and rewards those who behave. Amida lets karma alone, with him there is no rewarding, no punishing. If a sinner feels he is punished, it is his own construing of the event; as far as Amida is concerned, he is all love, there is no thought in him of punishing anybody, such discriminative judgements are not in him. He is like the sun in this respect shining on the unjust as well as the just. A sinner comes to the Pure Land with all his sins, or rather, he leaves them in the world where they be-

long, and when he arrives in the Pure Land he is in his nakedness, with no sinful raiments about him. Karma does not pursue him up to the Pure Land. Amida's dealing with karma is in its generality. He is akarma itself and has nothing pertaining to the other term.

The idea of punishment belongs to human society which is governed by hate and love, and which therefore cannot transcend human psychology. To conceive God as judge and executor is Jewish-Christian and not Buddhist and brings him down to the world of karma. While the Shin conception of Amida is quite personal, he is above human frailties, his light has no shadow, his love is absolute, and whoever listens to his call ready to run into his extended arms will be embraced by him regardless of the devotee's past life, i.e. of his karma. Karma naturally follows its own course, but the devotee no more feels its burden however heavy and ordinarily unbearable and often unreasonable it may be. Karma is not wiped off, it is there all the time, but it has lost its effect on him; as far as he himself is concerned, karma is altogether vanished, his intellectualism may have to recognise the objectivity of karma, but his spiritual life is filled with the love of Amida. So says Shinran in the *Tannishō*: "While my body is in the world of karma my mind is in the Pure Land of Amida." Again, "When Amida's Name is heard, all the evil karma of so many kalpas is wiped off." This does not mean that karma as a sequence of objective events is eradicated, but that its effect on the devotee is nil—which amounts to the same thing as the non-existence of karma or the cancellation of sin. He is living in the world as if not in it. In so far as the intellect divides and does not integrate, a form of dualism always goes on in the philosophy of religion. It is only in the religious life itself that all the paradoxes raised by the intellect vanish without giving the devotee any inconvenience. Hence Shin's advice: Give up your "self-power," morally and intellectually, accept Amida's call without questioning, and live a life

of absolute passivity, i.e. of "other-power." A life of absolute passivity, a life entirely given up to "other-power" is a life of the love of God—of the love wherewith God loves himself.

3

The life of tariki is a life of passivity, when jiriki is all abandoned, Amida occupies the devotee's heart; while his relative existence chained to birth and death has to suffer karma, he lives as it were a life of Amida as he is now possessed by Amida. This living a life of Amida is known as the responding to his call, the hearing of his voice, the taking refuge in his Name. The mysterious power of the Name which is the foundation of the Pure Land teaching comes from living this kind of life. The Name is in the words, the voice of Amida, when he vowed that his Name should reach the ten quarters of the world, so that all beings would hear it, it meant that all beings if they quietly but intently listened by purging out everything from their minds they could receive the voice of Amida. This purging must be complete, otherwise the voice cannot be heard. Shin therefore insists on the purging and listening, perhaps more positively on the listening, because the listening is effected only when the purging is complete. Shin is always more positive than negative. "Listen and believe!" This is Shin's constant advice given to its followers. No learning is needed, no logical acuity, no accumulation of knowledge secular or spiritual, is recommended, but just listening with a mind emptied of self-power will put it in tune with the voice of Amida, and a new life begins with it.

4

The Shin followers are generally bitterly against offering prayers for any special favours, thinking that it is the direct violation of the principle of tariki; for as long as Amida takes care of you and karma has its own course to

follow, what use is there to make petitions to any higher powers? Not exactly fatalistic, but more in a scientific spirit, they are joyous sufferers of all kinds of events of this world. This may be in general accord with the Mahayana attitude towards prayers.

When Myō-e Shōnin (1163-1232) was asked by some one to offer a special prayer to the Buddha for his own benefit, the Shōnin said: "I pray every morning and every evening for the sake of all beings and I am sure you are also included among them as one of sentient beings. There is no special need to offer a prayer for one single particular person. If your wish were something to be granted in the general scheme of things it would most assuredly be granted; but if not, even with the power of the Buddha, nothing could be done for you."

The Shin people are consistent as far as their conception of Amida is concerned in rejecting individual favouritism, so to speak. But they often forget that there are other kinds of prayer besides mere asking for a favour or an intercession. When, for instance, prayer is the utterance of the suffering soul to emancipate itself from the bondage of karma or to be helped out of being hopelessly drowned in the ocean of its own sin, it is really of religious significance, and in full accord with the spirit of the Shin teaching.

Shin makes a sharp distinction between karma and akarma, a world of defilement and the Land of Purity, sinful beings and the Buddha of Infinite Light and Eternal Life. This dualism, as I stated before, runs through the teachings of Shin, making up indeed the chief one of its characteristic features. It therefore insists that its followers should realise the fact to its fullest extent that this is an evil world and they have nothing in their being but evil, actual and potential, and for this reason and solely for this reason that they are to give themselves up to the loving help of Amida and to be reborn in his Land of Purity where they become thoroughly purged of their evils and defilements and

made fit for final enlightenment. This is really the principle by which all the schools of Jōdo are made possible, and without which Amida with his Land of Purity is of no avail. Amida and his Land belong to the realm of pure consciousness whereas sentient beings inevitably with their evil karma are of the world of sense-experiences. These two worlds, Amida and sentient beings, are diametrically opposed. To enter into the one, the other is to be abandoned unconditionally, for there is no half-way, you cannot have one leg in the one and the other in the other, except by means of prayer, which, translated into Jōdo terminology, is to realise the sinfulness of the karmic life. This realisation is the moment of absolute faith secured in Amida. The reason why Shin puts great stress on the sinful life of relative beings is to make them thus turn towards Amida and his Land.

Whatever the Shin followers may say, prayer to my mind corresponds to their "white road" which crosses the river of birth and death or of fire and water. Driven by the wild beasts and highway robbers who are found inhabiting everywhere in this world of defilement, sinners come to the shore and are about to be drowned in the waves of fire and water; they are desperate, they are completely at a loss what to do: if they go back they are sure to be devoured by the beasts, and proceed they cannot, for the waves are too high to ford; they have not yet despaired the narrow white road which spans the stream, but which does not seem to be secure enough to cross. Then for the first time they hear the voice of the Buddha standing on the other shore and calling them to come to him without cherishing a doubt as to the security of the road which leads to him. With a bound they cross, and they are safely taken up in the arms of Amida. This hearing or the recognising of Amida's voice at the moment of despair is on the part of the sinner prayer, that is to say, the utterance of *Namu-amida-butsu*. By this Shin followers effect a successful bridging of the world of

karma-experience and the Land of Purity. They are not yet actually in Amida's Land for they are still in this world, but, as Shinran declares, they are in their minds walking about in the Pure Land.

5

The interrelationship of the karma world of sense-experiences and of Amida's transcendental world of values is very difficult to explain logically, and it has been a subject of heated discussion of the Jōdo teaching inclusive of Shin. The Pure Land is said to be so many hundreds of thousands of kotis of lands in the West, which however has never been visited by inhabitants of this world, which has never been an object of experience, that is to say, which can never be made accessible to our sense-experiences. And yet what a power of allurements the idea has had on all the followers of the Jōdo! An intellectually and empirically impossible thing has an absolute value irresistibly to turn our minds towards it. This cannot be laid aside as an utter absurdity. Somehow Amida's shadow must be hovering about us.

To follow the Shin way of thinking, is it not after all an illogical attitude on our part to take the sense-world as the starting point of all our ratiocination and to build up our intellectual structure of reality on it? Would it not rather be more logical and sure of results if we try to interpret this world as experienced by our senses by the aid of ideas growing out of our inmost perceptions? As far as certainty and demanding acceptance are concerned, these inner perceptions are just as persuasive and compelling as sense-perceptions; indeed the former are more so than the latter in the sense that the inner experiences have a controlling power over the empirical world. In other words, the world of karma loses its baneful effects as Amida's Land of Purity is envisaged. Instead of Amida being defined in terms of the sense-world, he fills the latter with his Vow

and makes it shine in his own Light. This is known by Shin followers as Amida illumining the world with his infinite light. The individual devotees vanish and become parts of "adornment" (*vyūha*) as set up by Amida. When this order is reversed, that is, when instead of Amida interpreting our lives we try to paint Amida in our own worldly light, Amida is never taken hold of, Amida is lost in the multiplicities of things, he ceases to shine over us and our lives become meaningless. This is the reason why when some Shin philosophers attempt an empirical description of Amida and his Land, they invariably flounder. The so-called doctrine of localisation as long as they proceed from experiences of this world falls flat and fails to lure more really religious-minded people.

It is for this reason that Shinran explains this world of relative values to be altogether a falsehood and there is nothing real in it to be trusted.

DAISETZ TEITARO SUZUKI

THE SONGS OF SHINRAN SHŌNIN

I

SONGS IN PRAISE OF AMITABHA

1. Since the attainment of Buddhahood by Amitabha,
Ten kalpas¹ have now passed away;
The Light radiating from the Dharmakaya² has no
limits:
It illuminates the world's blindness and darkness.
2. The Light of His wisdom is measureless,
All conditional forms without exception
Are enveloped in the dawning Light;
Therefore take refuge in the True Light.
3. Amida's Light is like a wheel radiating without bounds.
Buddha³ declared that all things illumined by His⁴
Light
Are freed from all forms of being and not-being.
Take refuge in the One who is universally enlightened.
4. The clouds of Light have, like space, no hindrances;
All that have obstructions are not impeded by them;
There is no one who is not embraced in His Soft Light:
Take refuge in Him who is beyond thought.
5. Nothing can be compared to His Pure Light;
The result of encountering this Light
Destroys all karma bondage:
So take refuge in Him who is the Ultimate Haven.
6. Amida Buddha's illuminating Light is above all,
So he is called the Sovereign Buddha of Flaming Light,
The darkness of the three evil paths⁵ is opened:
Take refuge in the Great Arhat.⁶

¹ Kalpa: a long period of time.

² Dharmakaya: generally translated "Law-Body". The highest reality or personality.

³ Buddha, i.e., Shakamuni.

⁴ His, i.e., Amida's.

⁵ Three evil paths: the hungry ghosts, the animal world, and hell.

⁶ Arhat: one of the ten titles of the Buddha, he who is worthy of respect.

7. The radiance of His Light of Truth surpasses all,
So He is called the Buddha of Pure Light:
Those who are embraced in the Light
Are cleansed from the dirt of karma and attain enlightenment.
8. However far His Light illumines, love penetrates,
The joy of faith is attained,
So we are told.
Take refuge in the Great One who gives comfort.
9. He is known as the Buddha of the Light of Prajna⁷
Because He dispels the darkness of ignorance;
The Buddhas and the beings of the Three Vehicles⁸
All join in praising Him.
10. As there is a constant flow of Light,
He is known as the Buddha of Increase;
Because of perceiving the power of light with uninterrupted faith,
We are born into the Pure Land.
11. As the Buddha of Light knows naught of measurement,
He is known as the Buddha of Miraculous Light:
All other Buddhas praise the Ōjō⁹
And the virtues of Buddha Amida are extolled.
12. As His Wondrous Light transcends form and description,
He is known as the Buddha of Inexpressible Light;
His Light has the power to enlighten all beings:
So he is praised by all the Buddhas.
13. As His Light surpasses that of the Sun and the Moon,
He is known as the Sun-and-Moon-Surpassing Light;
Shakamuni could not praise Him enough:
Take refuge in the One who is peerless.
14. At the first discourse given by Amida
The holy multitudes were beyond calculation;
Those who wish to go to the Pure Land

⁷ Prajna: transcendental knowledge or source of all knowledge.

⁸ Three Vehicles: 1. The Bodhisattva, being of enlightenment, 2. Pratyekabuddha, solitary Buddha, and 3. Śrāvaka, hearer.

⁹ Ōjō: literally "to go and be born," i.e., assurance of rebirth in the Pure Land.

- Should take refuge in the Buddha who commands great numbers.
15. The numberless great Bodhisattvas in the Land of Bliss
After one birth more will become Buddhas;
When they have taken refuge in the virtues of Fugen¹⁰
They will come back to this world in order to teach beings.
 16. For the sake of all beings in the ten quarters¹¹
They gather up all the Dharma¹²-treasures of Tathagatahood,¹³
And to save them lead them to the Original Vow.¹⁴
Take refuge in the Ocean of the Great Heart.
 17. Together with Kwannon¹⁵ and Seishi,¹⁶
He illumines the world with the Light of Mercy;
Leading all those in ripe condition for the Dharma,
He knows no time for rest.
 18. Those who reach the Land of Purity and Happiness,
When they return to this world of five defilements,¹⁷
Like Buddha Shakamuni work without cessation
For the welfare of all beings.
 19. The miraculous power and self-mastery
Enjoyed by them is beyond calculation;
They have accumulated virtues beyond thought:
Take refuge in the Honoured One who is peerless.
 20. Śrāvakas¹⁸ and Bodhisattvas in the Land of Happiness,
Men and gods all radiant in Prajna,

¹⁰ Fugen: the Bodhisattva Samantabhadra, one of the most important figures of Mahayana, engaged in the work of salvation.

¹¹ Ten quarters: the eight points of the compass *plus* the nadir and the zenith.

¹² Dharma: in this case, virtues or values.

¹³ Tathagatahood: "One who thus comes," a title of Buddha.

¹⁴ Original Vow: *pūrvapraṇidhāna* in Sanskrit is the expression of the will or love Amida cherishes for all beings.

¹⁵ Kwannon: Avalokiteśvara Bodhisattva standing to the left of Amida represents Mercy.

¹⁶ Seishi: Mahāsthāmaprāpta Bodhisattva standing to the right of Amida represents Wisdom.

¹⁷ Five Defilements: *Pañca-kashāya* in Sanskrit. Defilement relating to age, philosophical insight, morality, physical existence, and life-length.

- In form and appearance are equally majestic;
But different names are given according to this world.
21. They are incomparably perfect in features,
Exquisite in bodily form, their equals cannot be found;
Appearing from the Void,¹⁹ yet they have infinite form:
Take refuge in the Power to whom all beings are equal.
 22. Those who aspire to the land of Happiness
Must abide "in the group of perfect faith"²⁰
None are to be found there who long for wrong or un-
settled faith,
And they are praised by all the Buddhas.
 23. When all beings in every condition within the ten
quarters,
Endowed with all excellent virtues,
Hearing the name of Amida with sincerity of heart,
Attain faith; how they will rejoice at what they hear!
 24. "Because of my Vow if they should not be born [in the
Pure Land]
I will not attain enlightenment."
When the right moment for faith arises, joy is instantly
felt,
And rebirth is definitely confirmed, once for all.
 25. The Buddha Land of Happiness with everything be-
longing to it
Is the product of the power of Dharmakara.²¹
There is nothing compared to it above or below the
heavens:
Take refuge in the Great Mind-Power.
 26. The splendid views of the Land of Happiness
Shakamuni with all his unobstructed wisdom declared
To be really beyond all expression:

¹⁸ Śrāvakas: Literally "hearers," contrasted to Bodhisattva, roughly the hearers are followers of Hinayana and Bodhisattvas belong to Mahayana.

¹⁹ Void: *śūnyatā* in Sanskrit. The Mahayana system is based on this idea. The term is quite frequently misunderstood.

²⁰ Group of perfect faith: group of Buddhists who are definitely assured of their attainment of Buddhahood.

²¹ Dharmakara: The name assumed by Amida while still in the stage of Bodhisattvahood.

Take refuge in the Buddha whose glory is beyond description.

27. Rebirth [in the Pure Land] for all the periods of time²²
Not only is assured for beings of this world
But for all in the Buddha-lands of the ten quarters:
Their number is indeed measureless, numberless, and
incalculable.
28. Those beings who hearing the Holy Name of Amitabha
Buddha
Feel joyous and adore him,
Will be given treasures of merit
And benefits great and incomparable.
29. Although the great chiliocosm may be filled with flames,
Yet he who hears the Holy Name of the Buddha,
Always in accord with steadfastness,
Will freely pass [to the Pure Land].
30. Amida's mysterious limitless Power
Is praised by innumerable Buddhas;
From the Buddha-lands in the East
As many as the sands of the Ganges, numberless Bud-
dhas come.
31. From the Buddha-lands in the remaining nine quarters,
Come the Bodhisattvas to see him;
Shakamuni the Tathagata composing songs
Praises his virtues infinite.
32. All the countless Bodhisattvas of the ten quarters
In order to plant the root of merit
Pay homage to the Bhagavat and praise him in song:
Let all beings take refuge in Him.

II

The Songs of Shinran Shōnin were written by him in praise of the Buddha Amitabha and also of certain sutras and of the patriarchs of the Shin sect, Nāgārjuna,²³ Vasu-

²² Periods of time: Past, present, and future.

²³ Nāgārjuna (Ryūju) lived during the second or third centuries A.D. He was a great Buddhist scholar and several sects claim him as their founder.

bandhu,²⁴ Donran,²⁵ Dōshaku,²⁶ Zendō,²⁷ Genshin,²⁸ and Genkū.²⁹ In the Japanese language they are called *Wasan*, and this word is generally translated as "hymn" or "psalm," but as these terms have too Christian a flavour, I have preferred the simple word "song" which indeed they are.³⁰

Shōnin means "sage" or "holy man," sometimes translated as "Saint." Most students of Japanese Buddhism are familiar with the life of Shinran Shōnin. But for those who are not, I shall relate it most briefly.

He was born near Kyoto in 1173 A.D., and although there is some historical doubt as to his parentage and early life, he is said to have been the son of Lord Hino Arinori. He lost his parents while very young and was brought up by his uncle. When he was only nine years old he became a priest of the Tendai school, given the name Hannen and thereafter spent twenty years in the life of a Buddhist priest at the temple of Enryakuji on Mt. Hiei near Kyoto, where

²⁴ Vasubandhu (Seshin), A.D. 450. With his brother Asanga he founded the Yogācāra school of Buddhist philosophy.

²⁵ Doran, (T'an-luan), 476-542 A.D. His chief work is "Commentary on Vasubandhu's *Discourse on the Pure Land*."

²⁶ Dōshaku (Tao-cho), 562-645 A.D. The author of *Treatise on Peace and Joy*.

²⁷ Zendō (Shan-tao) died 681 A.D. He left several important works on the Pure Land teaching, the chief of which is a commentary on the *Meditation Sutra* (*Kwangyō*).

²⁸ Genshin, 942-1017 A.D. First Japanese patriarch of the Pure Land school.

²⁹ Genkū (Hōnen Shōnin), 1133-1212 A.D. Japanese founder of the Pure Land (Jōdo) sect.

³⁰ The *Wasan* have been translated twice into English; in 1922 by Mr. Ōshima of Ryūkyō College, published by the West Hongwanji, and in 1921 by S. Yamabe and L. Adams Beck in "The Wisdom of the East" series. The former is very literal but sometimes not quite accurate and the latter, although beautiful in literary style, also contains inaccuracies. Herewith a new translation is made of the first thirty-two stanzas composing the first set of songs in praise of Amitabha. There are several sets of *Wasan*, but this set which may be called *The Praises of Amida* puts forth succinctly Shinran's doctrine in its first thirty-two stanzas, the remaining sixteen stanzas being devoted to a description of the Pure Land.

he assiduously devoted himself to the study of Buddhist philosophy. But owing to spiritual dissatisfaction he joined Hōnen Shōnin's circle and learned his doctrine of salvation through faith in Amida.

This doctrine Shinran developed still further, for while Hōnen believed in the merit of good works and the recital of the Nembutsu, Shinran believed in faith alone and established his doctrine entirely upon it. He devoted his life to preaching and teaching his doctrine. He died quietly in Kyoto in 1262.

In the *Wasan* we can find the essential points of his doctrine.

The name Amida, Amitabha in Sanskrit, signifies Infinite Light, and it is the first axiom of Shin that Amida sends out his light to illuminate this world. So wherever we see beauty, holiness, compassion or love manifested in this world of ignorance and illusion, we can know that it is because Amida's light is shining through the darkness.

Amitabha is Light in space while Amitayus, another name for Amida, is Life in time, so Amida is the Master of Space and Time and through him we transcend both.

An important point not only in Shin but in all Mahayana Buddhism is that salvation is universal; there are no beings on whom the light does not shine; all may awake to enlightenment. This being the fact, Shinran appeals to us to take refuge in the True Light which is Amitabha.

But how are we to take refuge through faith in Amida's power to save? To get this faith is not so easy as one might think and as is claimed by teachers of Shin. There has to be a strong effort to obtain it. So in the end it may be as difficult as the efforts of Self-Power sect believers.

To obtain this faith corresponds to conversion among the Christians. According to Shinran's own explanation, the experience should be sudden, *ōchō* as he called it. *Ōchō* means "to leap crosswise" and may be contrasted to Zen's "straightforward leap." Both Zen and Shin belong to what

is known as the "abrupt school." The progress made in the understanding of the truth is not gradual, not going from step to step as is done in logic but it is a leap over the gap. You come to the end of your journey, you halt and are at a loss how to make a further advance as there is before you a gaping abyss. Zen jumps straight forward while Shin jumps crosswise. The line of Zen suggests continuous extension and according to Shin is not quite a leap in its proper sense. What Shin accomplishes is really discontinuous, proving that the deed springs from the "other power"⁸¹ which is Amida.

This is similar to what the Christian philosopher Søren Kierkegaard⁸² calls the Leap and the Instant. In his *Philosophical Fragments* he says, "And now the Instant! Such an instant has a peculiar character. It is short indeed and temporal, as every instant is fleeting, as every instant is, gone like all instants, the following instant, and yet it is decisive, and yet it is full of eternity. Such an instant must have a special name, let us call it *the fullness of time*." (Walter Lowrie—*Kierkegaard*, p. 312.) Shin would call it the fullness of faith.

And again Kierkegaard says, "Religious faith is not to be reached by any approximations of proof and probability but only by a leap."

The *Wasan* also tell us that the Light can dissolve the bondage of karma, and that not only is the darkness of ignorance broken but that joy is given to all beings through Amida's compassion.

Another important point of Shin doctrine to be met

⁸¹ "Other power": Shin makes the distinction between *tariki* and *jiriki*. *Jiriki* means "self-power or depending on one's own virtues for rebirth in the Pure Land while *tariki*, literally "other power," is to put oneself in a state of complete passivity and losing self altogether in the other, i.e., Amida. Zen according to Shin is *jiriki* and Shin is pure *tariki*.

⁸² Søren Kierkegaard, religious philosopher of Denmark, born 1813, died 1855. He had through his writings a great influence on many modern philosophers and religionists.

with is that those who see the Light and trust to it are, by means of their firm faith, bound for the Pure Land, there to be enlightened and attain Buddhahood.

What is the Pure Land? It is made by the will of Dharmakara who vowed not to attain to enlightenment unless through him all the worlds became enlightened.³³

The mysterious Pure Land is built and adorned by his Original Vow, and to be born there, self-will must be renounced, and those who enter must have faith spring up in their hearts.

We have just seen that beings will be enlightened and attain Buddhahood in the Pure Land. To attain Buddhahood is a characteristic of Mahayana Buddhism. According to Mahayana, all sentient beings have the Buddha-nature and therefore must manifest a progressive development toward Buddhahood. In the so-called *jiriki* or "self-power" school of Buddhism such as Shingon or Zen, enlightenment or realisation of Buddhahood can take place generally only after long preparation in this life, but in Shin it can be consummated only in the Pure Land after death in this world, and unlike Zen, true enlightenment can never take place in this world. Beings can enter the Pure Land on the ground that they are Buddha's sons. The Pure Land is not to be regarded as a material paradise but as a positive Nirvana. Shinran calls the Pure Land Nirvana past all understanding where we labour for the salvation of all sentient beings.

The Pure Land is conceived of not only as a land of happiness and peace but as a field of enlightenment for the practice of *gensō ekō* ("returning to this world") in order to help sentient beings.

In one of the *Wasan* we read that after the Bodhisattvas in the Pure Land have learned how to teach all beings, they will come again to this world to enlighten them. From this we see that Paradise or the Pure Land is a place or condi-

³³ This is called "The Original Vow."

tion or consciousness of activity, and not of negative rest.

Trust and faith in Amida is all important in Shin Buddhism. In the doctrine of the Southern School, merit is stressed, but in Shin, merit is entirely cast aside. Good works are not necessary for salvation, instead we must throw ourselves upon the mercy of the compassionate Buddha, and by means of our faith in him, we have his assurance of salvation, for in the eighteenth of his forty-eight vows, he declared that if sentient beings have faith and, wishing to be reborn in his land, repeat his name and yet should not be reborn, then he would forfeit his own great enlightenment.

Shinran laid the greatest stress upon faith rather than like Hōnen on the repetition of the Name (Nembutsu). In fact Shinran's Buddhism was a last break with ritualism, for him, it is not necessary to take time and energy for the practice of the Nembutsu, simply turning in faith to Amida is quite enough.

Among the twenty-two stanzas of the "Songs of the Pure Land" based upon the *Larger Sukhāvati-vyūha Sūtra*,³⁴ the fourth stanza reads thus:

"The idea of the Tathagata's appearance in this world
Was to disclose the truth of Amida's Original Vow
Which is however both as difficult to encounter and
understand
As the appearance of the *udumbara* flower."³⁵

This is another leading tenet of the Shin school of Buddhism. In the *Shōshinge*³⁶ Shinran states that the reason Shakamuni

³⁴ *Sukhāvati-vyūha Sūtra*: translated into Chinese by Sanghavarman (Kōsōgai in Japanese) in 252 A.D.

³⁵ Udumbara flower: the *ficus glomerata*, a fig tree supposed to bloom once in three thousand years.

³⁶ "Shōshinge" is a poem written by Shinran which summarises the Shin faith. In this poem we find what is missing from the *Wasan*, —the teaching that laymen and priests and saints are alike before Amida, and that even the wicked if they turn to Amida in faith can be saved and all their sins forgiven.

was revealed to this world was solely in order to proclaim the Vow of Amitabha.

In the *Amitāyur Dhyāna Sūtra*³⁷ it is Shakamuni who explains to the Queen Vaidehī the teaching of Amida and the Pure Land, as Song No. 8 expresses it, "men were ripe for hearing the Pure Land doctrine which advises them to give up self-reliance and dependence upon merit and instead to desire to be established in the faith and power of the compassionate Amitabha.

Besides faith in Amida men must express gratitude and in Shin the Nembutsu is used only as an expression of gratitude or of praise. A number of Shinran's songs extol the virtue of praising the Name of Amida and give assurance that the Name will guard all who use it with a heart of faith and that if they remember Amida they are sure to see him and be saved.

So we see that the Songs of Shinran express poetically and emotionally most of his religious views and we can understand that they are greatly prized by the followers of the Shin sect.

BEATRICE LANE SUZUKI

³⁷ *Amitāyur Dhyāna Sūtra*: translated into Chinese by Kālayasha (Kyōryōyasha in Japanese) in the first half of the fourth century.

SHIN BUDDHISM AS THE RELIGION OF HEARING

Religion in its higher stages is generally divisible into two types: speculative and emotional, active and passive, or dynamic and static. Each of these ways of division is in a sense convenient and has its merit in its own way. But a closer study of religious experience will make it clear that these are not well grounded and not adequate to treat religion in its full extent. So we must be cautious in the study of the psychology of religious experience. The typification of religion is not so easy as is generally supposed. It must have its firm basis both in the inner experience and its direct expressions. What I want to suggest here is that the fundamental types of religion are quite different from those ever given by the scholars. The Seeing and the Hearing types are what I want to proffer instead of those above mentioned. If I adopt here the terms found in the *Daśabhūmi-vibhāṣā-sūtra* and the *Nirvāṇa Sūtra*, the Seeing and the Hearing types are expressed respectively as "Eye-seeing type" and "Hearing-seeing type."¹ On this subject, however, I have now no time to dwell, so I must remain contented with giving only a slight suggestion regarding the problem of typification of religion.

What I can say here is, after the investigation of great religions of the world, that the Seeing type is best represented by Zen Buddhism of the Rinzai school rather than by the Sōtō, while the Hearing type is brilliantly represented by the Shinshū (True Sect) of the Pure Land, or for short by Shin Buddhism. We have thus in Buddhism both types of the primal *modus operandi* of the religious experience. In the world-religions such as Hinduism, Christianity, Mohamedanism, Taoism, and Confucianism both of these types

¹ 眼見型, 聞見型.

are mixed to various extents in each, and there we see no one pure and simple type as maintained in Zen and Shin. But this mixture seems to denote a general form of religion and this suggests that Seeing and Hearing do not stand absolutely separated from each other in the intuitive insight of the religious geniuses.

The two types, Seeing and Hearing, are closely inter-related, that is, they both issue from the same source-material making up the intuitive understanding of truth, which is Enlightenment (*sambodhi*). Therefore, the Seeing is sometimes interchangeable with the Hearing and *vice versa*. When I say this it is not my intention to give a mere syncretic idea. Syncretism is of no use when one is earnestly engaged in solving the urgent practical problems of life. Each of these types has its well-grounded existential value which is regulated chiefly by the personal elements. The same experience is captured with different stresses and colourings where personal and environmental factors work. We may say the original experience is like a fountain which flows out in two directions. For this reason psychological echoes vary which come from the seeing and the hearing types of religious consciousness: the one is like the feeling that comes from an arrow at the moment of being shot, while the other is well compared to that arising from an arrow at the moment of hitting the target. In the latter a sense of fruition or completion is remarkable, and in the former the power of penetration is strongly felt. By these analogies we see that the hearing is somewhat broader than the seeing in its experiential field, that is, the former denotes a certain definite content of experience and thought, while the latter intensifies the momentary acuteness of immediate understanding. But from the nature of the case, it follows that this content can be conceived in only one possible manner, i.e. through an immediate mode of knowing, through intuition. It is solely by this mode of knowledge that we can understand something "through itself." Thus the two series

of main differences may be roughly given as follows:

Enlightenment	{	<i>Seeing</i> —Deliverance—"Satori" in this life — True void—Speculative—Actively pas- sive—Self-power—The Kōan—Aristocratic (one man or a half man)—Zen.
		<i>Hearing</i> —Salvation—Faith <i>plus</i> Attain- ment in the life to come—Miraculous Ex- istence—Devotional—Passively active— Other-power—The Name (Myōgō)—Demo- cratic (all sentient beings)—Shin.

If these differences are kept in mind one can somewhat easily understand the existential form of Shin in contrast to Zen. For my chief object is to give in this article some doctrinal exposition of Shin. Now, let me give here the evidences and reasons why Shin is named as the religion of the Hearing type.

1

The doctrine of Shinshū is fundamentally based upon the three sūtras, that is, the *Larger Sukhāvatī-vyūha*, the *Amitāyur-dhyāna-sūtra* and the *Smaller Sukhāvatī-vyūha*, and among these three, especially upon the first sūtra. Shinran Shōnin (1137–1262 A.D.), the founder of the Shin Sect, says in his most important work, the *Kyō-gyō-shin-shō*:

"The *Larger Sukhāvatī-vyūha* is the truest teaching [of salvation given out by the Buddha Śākyamuni], and this is the Shin Sect of the Pure Land."¹

The quintessence of this sūtra is the Original Vow (*pūrva-praṇidhāna*) of the Eighteenth, which was called by Hōnen Shōnin (1133–1212) the King of the Original Vows which number forty-eight; it reads:

¹ 教行信證. "The Teaching, Practice, Faith, and Attainment," six fasciculi. This was completed in his fifty-second year, and in this are laid down the fundamental principles of the Shin Sect, and upon this is built the entire structure of Shin Buddhism.

"If all beings in the ten quarters, when I have attained Buddhahood, should believe in me with all sincerity of heart, desiring to be born in my country, and should, say ten times, think of me, and if they should not be reborn there, may I not obtain enlightenment, barring only those who have committed the five deadly sins and those who have abused the Good Law (Dharma)."¹

And this Vow is set in full motion by the passage found in the same sūtra, which was called also by Hōnen Shōnin as "the Passage of Fulfilment of the Original Vow." It runs thus:

"All sentient beings, upon *hearing the Name* [of the Buddha Amida which is deeply and adoringly praised and admired by the Buddhas on account of its authoritative and inconceivable merit and virtue], would awake a firm faith, even for once only, and rejoice in it! [*The Buddha Amida*], *with sincerity of His heart, has transferred [all his own merit and virtue compressed into His Name on all sentient beings in order that He may let them obtain their Rebirth in the Pure Land]*, wherefore those who desire to be reborn in the country [of Amida] would instantly be assured of their Rebirth and abide in the condition of no-retrogression (*avaivartika*), barring only those who have committed the five deadly sins and those who have abused the Good Law."

The basic principle of Shin is included perfectly in this passage. When "the Shōnin instantly came to realise the inmost meaning of the doctrine of salvation through Amida and His all-embracing love for sentient beings, and found his faith firmly established in the truth that leads every sentient being, however ignorant, to the direct path of the Pure Land," in his twenty-ninth year under the personal instruction of his teacher Hōnen, what the Shōnin experienced in his inmost heart is expressed without reserve in this passage. His greatest work, the *Kyō-gyō-shin-shō*, flows

¹ From the Chinese translation by Samghavarman.

out of this, and his other works all come from this. Therefore Shin is best understood when one understands wholeheartedly the deep significance expressed therein. The essence of Shin is, if I put it another way, ingeniously epitomised in it. And in this important passage we see the character 聞 (Hearing), which denotes the deepest meaning of transference (*pariṇāmana*). Why Shin has come to be characterised as the religion of Hearing, therefore, will be the chief subject to which I want to call the attention of the readers in this article; for the special contribution Shin has made to the history of the development of Buddhism will be seen in this point.

2

Shin Buddhism is originally founded for the salvation of the ignorant and wicked. For these are the people who most need religious salvation and their number greatly surpasses that of the wise, so Amida's vow is mainly directed towards their salvation. The Shōnin says in his *Wasan*:

"Why did the Tathāgata Amida come to start His Vows?

It's because He desired to save those sentient beings who sink deep into the delusions of birth-and-death, [and have been long forsaken by the other Buddhas as helpless beings],

By transferring all His merit to them;

And this compassion He has now perfected."¹

This, however, does not mean to exclude the wise from the saving Vow of Amida. They are of course embraced in it, but not as the "regular customers" of Shin. As Gwan-gyō² put it, "the ignorant first, the wise second" is the chief object Shin has in view. The *Tanni-shō*³ tells us:

"Even a good man is reborn in the Pure Land, and how much more so with a wicked man! But people

¹ 和讃, Buddhist Songs in Japanese.

² 元曉 (Born, 617, A.D.), a Korean Buddhist scholar.

³ Tract on Deploring the Heterodoxies.

generally think that even a wicked man is reborn in the Pure Land, how much more so with a good man! Though this latter way of thinking appears at first sight reasonable, yet it is not in accord with the purport of the Original Vow, the faith in the Original Vow. The reason is as follows: He who undertakes to perform a good deed by relying on his own power, has no wish to invoke the Other Power, he is not the object of the Original Vow of Amida. If, however, by discarding his reliance on self-power, he invokes the Other Power, he can be reborn in the True Land of Recompense. We who are fully burdened with passions, have no means to escape the bondage of birth-and-death, no matter what kinds of austerities we perform. Seeing this Amida felt a great pity and started the compassionate Vow for us. The original motive of Amida for making this Vow is thus for the attainment of Buddhahood by the wicked. *Therefore, the wicked who put firm faith in the Other Power are the special vessels for whom [the Vow of] Rebirth is primarily set up.* For this reason the Shōnin said that even if a good man is reborn in the Pure Land, how much more so with a wicked one!"

Of this, we have a rare example of Mimishiro, a burglar and murderer, who may be a Buddhist counterpart of Benvenuto Cellini, the Italian artist and Christian believer. In spite of his bad career Mimishiro could become a devout believer in the Original Vow. Those who have committed the five deadly sins are also, we are told, finally saved, and even those who have abused the Good Law are, if they become new converts to the Pure Land teaching, in the end to be saved. In the *Wasan* we read: "As the power of the Vow is infinitely mighty, even the heaviest of our sins is treated lightly; and as the Buddha-wisdom is boundless and immeasurable, even those who are distracted with evil passions and lead dissolute lives are not forsaken." This is indeed a very dangerous doctrine which seems to recognise anti-nomianism if it be understood superficially, but this is not really the case with Shin followers. When they are

awakened deeper and better to the saving spirit of Amida they begin, with a feeling of gratitude, to reorganise their lives, gently bound by the unseen law of faith, though they are not given outwardly any moral precepts (*śīla*) to observe. They do not allow themselves to grow in waywardness. We may say, therefore, the precepts are found inherently in the faith of Shin. "In all things, good is taken up and bad is forsaken; and all this is due to the Buddha's grace and not our own free choice," says Rennyo Shōnin.

Thus viewed, what Shin desires to be is from the first a democratic religion, against which Zen, though with the same object in view, does, to all intents and purposes, aim at the deliverance of "one man or a half man" as they express the idea of selection. In consequence of this, Shin advocates hearing, but Zen advises seeing; "Seeing into self-nature" is the motto of Zen. Hearing is an easy practice and practicable for the masses, because it is possible for them just to rely upon the Other Power, i.e., Amida's vow. Seeing is difficult and permitted only to a few *élites*, because it depends entirely upon self-power.

Then why does Shin depend upon the Other Power, disregarding self-power to which other sects of Buddhism constantly appeal? To understand this we must first of all clearly observe how critically the founder reflected upon himself and humanity in general.

The founder had a rare ability in self-introspection. He could allow anything to pass in his mind without reflecting upon it; he was shrewd in reading his self-nature; he could see himself in his proper colours; there was not a particle of self-conceit in his mind. In this respect he was like his teacher Hōnen, who put in his *Wagotō-roku* the following passage: "Everybody harbours daily 800,004,000 thoughts, each of which, when examined, is nothing but an evil seed that drives one into no other places than the three evil paths." Shinran Shōnin himself confessed his miserable feeling as follows:

"To extirpate evil nature in me is beyond hope;
 So venomous is my heart, like a serpent or a scorpion;
 Even if a good deed is done, it is seasoned with poison:
 Hence it is called falsehood."

In another place he says:

"I am the one who is incapable of observing any deed
 of merit, and for this reason my ultimate abode is
 no other than hell (Naraka) itself,"

and again:

"Though we imagine our age is that wherein reigns
 the right Good Law, and we are competent to realise
 it, yet we are, in fact, extremely mean and ignorant,
 having no more the heart pure and true; how could
 then we aspire for Buddhahood relying upon our self-
 power? We must not assume the air of wisdom,
 morality or purity as we are holding within ourselves
 all manners of falsehood and unreality."

We have long lost the "purity of self-nature" and our
 life is besmeared with sins and ignorance; the age is degene-
 rate; despair reigns in and out; how could we hope to attain
 Enlightenment in this life? Are we to end this life in such
 miserable state as this? No! the Buddha knows already
 what we are and is throwing the great Light of Wisdom
 over us that shines through the dark night of ignorance.
 Illumined by this Light we come to know what the *Nem-
 butsu*¹ is. The Shōnin says:

"In the world of impermanence and of pain and suffer-
 ing, which is like a house on fire, where beings full
 of evil passions are inhabiting, all is vain, all is empty,
 there is nothing true and reliable except the *Nem-
 butsu*, which only is true."

Standing upon this recognition he decided to choose the
 Gate of the Pure Land forsaking twenty years' study, both
 of learning and practice of the Gate of the Holy Path.

"Now, the Holy teaching has many forms, and each

¹ 念佛, (*nien-fo*).

one is productive of great benefits when it is in full accordance with the character of a believer. In these latter days, however, the practice of the Holy Path is by no means to be recommended. For we read: 'In the time when the Good Law begins to decay, not one among myriads of beings could be found who could gain the Path, however much they might discipline themselves [according to the Path] and try to observe the law': and again, 'But there is one Gate of the Pure Land through which only we may all enter the Way, etc.' These are the words unmistakably set forth in our sacred books and commentaries as uttered by the golden mouth of the Tathāgata himself."

The keen, relentless insight into the nature of humanity and the age led him thus to the finding of salvation by faith in the Original Vow of Amida. The essence of the doctrine of Rebirth in the Pure Land is to believe in the Name of the Buddha with absolute single-heartedness. This is the backbone of Shin and this is minutely told only in the *Larger Sukhāvati-vyūha*. In the *Commentary on the Discourse of the Pure Land*¹ we read:

"The Blessed one, at Rājagṛha and Śrāvastī, preached to a large number of followers on the miraculous virtue of the Buddha of Infinite Life (Amitābha) and taught the Name of the Buddha is the pith of the three sūtras of the Pure Land."

By taking up this suggestion by Donran and deeply delving into the inward meaning of the sūtra, the Shōnin came to the conviction that an immovable faith in the absoluteness of the Other Power would save him:

"To mention the one true teaching, the *Larger Sukhāvati-vyūha* is it....The sole purpose of the sūtra is to reveal the Original Vow of the Tathāgata; that is to say, the Name of the Buddha is the essence of it."²

¹ *The Discourse of the Pure Land* was originally written by Vasubandhu and Donran (T'an-luan, 476-542) produced his *Commentary* upon it.

² *The Kyō-gyō-shin-shō*.

The meaning of the passage is this: among all the teachings of the Buddha Śakyamuni what is the truest is only expressed in the *Larger Sukhāvati-vyūha*, because the salvation of the ignorant and wicked is promised in no other sūtras than in this. For this reason we can read the essence of all the other sūtras in this one; all the other sūtras are asserted, after all, as the means to lead one to a belief in the Name, *Namu-amida-butsu*. Here the Original Vow and the Name refer to the same source, i.e. the saving power of Amida, the Original Vow being the cause and the Name the result. In other words, the Original Vow bore fruit as the Name. The Buddha Amida, in his disciplinary stage, vicariously accumulated immeasurable virtues and merits necessary for the salvation of all sentient beings, without a moment's impurity of heart and mind, and those virtues and merits obtained are without reserve compressed into His Name. So the Name is endowed with inconceivable power miraculously to work out our salvation. The Buddha transfers the Name to us as the potent cause of our Rebirth in the Pure Land. Upon hearing the Name, therefore, we are instantly saved for ever, being set free from the bondage of birth-and-death. The Shōnin says in his *Wasan*: "If sentient beings, living in this world of five defilements,¹ believe in the Original Vow, they will be filled with merit which is inexplicable, ineffable, and inconceivable;" and again,

"Hearing the Name of the Buddha Amida,
If one praises it with a deep joy,
He will instantly obtain the great supreme benefit,
As he is filled with treasures of merit."

"Hearing" is considered peculiarly important in Shin, Kakunyo Shōnin says, in his *Saiyō-shō*,² referring to the

¹ Five defilements are: (1) Defilement of age, (2) of view, (3) of worldly desires, (4) of human-kind, (5) of life, meaning "man becomes short-lived."

² A work explaining the significance of the Eighteenth Vow.

Larger Sūtra, Zendō¹ and Shinran:

"In the sūtra and its commentaries alike a great stress is put upon the importance of hearing. Accordingly it is apparent that by hearing well, faith and practice necessary for our Rebirth is instantly transferred from the Buddha."

Then, what is the significance of "Hearing the Name"? To hear the Name does not literally mean to hear the sound of reciting the Name; nor are careless, blank-minded hearing and mere understanding meant here. If these be the cases no such great importance would ever be given to it. In Shin it has a peculiar meaning. The Shōnin says in his *Kyō-gyō-shin-shō*:

"Thus is told in the sūtra: hearing means that sentient beings, upon hearing the primary purport and the gist of the Buddha's Vow, retain no shadow of doubt in their minds [concerning their salvation]."

Here "the sūtra" is of course the *Larger Sūtra* and what he expounds is of "hearing" in the "Passage of Fulfilment of the Original Vow" in the same sūtra. By this we can see that the sūtra can rightly be understood through this one word "*hearing*," which denotes the establishment of faith, forsaking decisively one's self-power and relying entirely upon the Other Power, i.e. the Power of the Original Vow. Why is this so? The Buddha, in order to save those ignorant and wicked who are beyond the hope of redemption, started the supreme, unsurpassable Vow of Compassion and vicariously meditating and disciplining for immeasurable kalpas He succeeded in fulfilling the Vow, which was embodied in His Name. On account of this our salvation is possible by hearing the Name. This is the substance of the sūtra. Therefore "to hear the Original Vow without doubt" or "to hear securely under a spiritual leader, the reason that our Rebirth is assured by the Other Power of the Tathāgata" is the meaning of "hearing."

¹ 善導, Shan-tao, (613-681).

On the contrary, in the Holy Path there is a threefold successive stage of discipline to attain its ultimate end, that is, hearing, thinking and practice. The followers of the Holy Path first hear the teaching of Buddhism, then think about it and lastly carry it into practice, in order to obtain Buddha-wisdom, extirpating all their evil passions with their own efforts and labours.

But in Shin, hearing only is necessary, for thinking and practice are vicariously done on the part of Amida. We may say these two are compressed in one, hearing. By this "hearing" which is unique, we are able, without a moment's delay, to obtain Rebirth through the Buddha's transference of His Name, *Namu-amida-butsu*. Here the Other Power which is the Power of the Original Vow works strongly for our salvation. In other words, to have faith in the saving Vow of Amida is only necessary for us to obtain Rebirth in the Pure Land. So we know hearing is the same with believing after all. For the Shōnin says: "To hear the Original Vow and harbour no doubt of it is hearing;"¹ hearing is here no other than believing;² and when he says in the same place: "Hearing is the word that expresses believing," he asserts clearly "believing is hearing." Again the word "Believing-enjoyment" (信樂) in the passage of the Eighteenth Vow is found by him as the same with hearing (聞) in the "Passage of Fulfilment." By these we can see that "hearing is believing" and "believing is hearing." This is peculiar to Shin; it is not found in any other schools of Buddhism. And in Shin, hearing and believing is held to be only possible when based on the Other Power. The Shōnin never uses the words seeing 見 and "satori" 悟, but

¹ *The Ichinen-tanen-shōmon* (Notes on One Thought and Many Thoughts).

² In this article I use *faith*, *believing heart*, and *believing* in the same sense, and differentiate them from *belief* which is, strictly speaking, the intellectual acceptance of a statement made about the truth. Faith, from my point of view, is not believing in an intellectual statement of the truth, but an inner experience, dynamic and spiritual, of it.

hearing 聞 and attainment 證. So he never says "hearing is seeing and *vice versa*." In Zen, this latter is sometimes found, but not in Shin. You may say all this is due to the different structure of intellectual beliefs. Yes, to a certain extent it is so, but all is not said about this problem. If you are a keen observer you will not overlook whence comes this difference; I mean, particularly, the difference in the religio-psychological field of the experience. In saying this, I do not, of course, deny that in the deeper recess of religious experience seeing is freely interchangeable with hearing and *vice versa*, yet where this is possible there Shin is not holding strictly to its own characteristic basis. And this fact gives the ground to Shin's insistence on hearing. The assertion of hearing is, however, not an invention on the part of the founder, for it is well grounded on the *Avatamsaka Sūtra* and the *Nirvāṇa Sūtra*. Yet a systematic construction of Shin thought on the basis of hearing is his own. And in doing this he reads very often between the lines with his own wisdom-eye and does not always follow the traditional ways of reading the Buddhist literature.¹ He went even so far as to assert 觀 (contemplation) of 觀彼安

¹ For instance, see my translation of "the Passage of Fulfilment" given above. There an entirely new way of reading is introduced into 至心廻向 (to transfer with sincerity of heart). 廻向 (*hui hsiang*, transference) has been long considered to be the transferring of our merit towards the Buddha, but, contrary to this, the Shōnin interprets it as "the Buddha's transferring of his merit towards us" by delving into the meaning of 令 (to let), of 令諸衆生功德成就 (to let all sentient beings perfect the merit) in the *Larger Sūtra*.

In this connection it is interesting to note a criticism given recently by a Catholic writer who lives in the atmosphere of absolute obedience: "The Japanese monks must have been endowed with a strong personality and incapable of submitting to a discipline, for under pretext of reform they constantly invented new sects, and to justify themselves complicated the details of doctrines already very complex. Shinran, a disciple of Hōnen, pushed the doctrines of his master to extremes, founded the Shin sect...." See the article on "the Religion of Japan" by J. M. Martin in *Studies in Comparative Religion*, edited by E. C. Messenger, vol. I, 1935.

樂世界相¹, and 見 of 見無量壽佛² are the same with hearing.

In the history of the Nembutsu-thought, there are, roughly stated, three stages of development,³ that is, "to contemplate on or to think of the Buddha," (*kuan-nien* or *i-nien*), "to invoke or recite the Name" (*ch'eng-ming*), and "to hear the Name" (*wên-ming*). And the Shōnin is the first "Hearer" of the Name. Why he was so is based, as suggested above, mainly on his relentless, acute analysis of his own nature and humanity in general. For "contemplation of the Buddha," with a mind of purity and sincerity is impossible for the ignorant and confused, and "recitation of the Name" with a view to accumulate merit is still considered beyond power of the ignorant when they are by nature unqualified as reciters. So the reciting was replaced by hearing. In the *Gwangwan-shō*⁴ we read:

"Why, in the Passage of Fulfilment, is 聞 (hearing the Name) used instead of 稱 (invoking the Name)? Because we are incompetent to obtain the benefit of Rebirth with our merit obtained by invoking the Name. Then what is the significance of hearing? It is to hear under a spiritual leader, the primary purport and the gist of the Original Vows. As soon as hearing is settled a joy grows, whereupon one is assured of his Rebirth and abides in the condition of no-retrogression."

In this way "hearing the Name," when it is perfected, naturally comes to possess joy, assurance of Rebirth, and "abiding in the condition of no-retrogression," that is, all these flow at the same moment out of once hearing the Name. Hence hearing is believing. At the moment of hearing the Name penetrates deep into one's heart and establishes itself

¹ "To contemplate on that world of Peace and Bliss" in the *Discourse on the Pure Land*.

² "To see the Buddha of Infinite Life," in the *Amitāyur-dhyāna-sūtra*.

³ See D. T. Suzuki: *Essays in Zen Buddhism*, II, p. 115 ff. 1933.

⁴ A book explaining the five essential Vows of Amida, by Kakunyo Shōnin.

as hearing or believing. In other words, we may say, the Buddha's intuition, and not ours, takes place in the inmost seat of our hearts, which goes under the name of hearing or believing. Therefore, hearing or believing expresses the inconceivability of the Other Power, which works chiefly for the salvation of the ignorant through the Name. The Shōnin says: "The Other Power is the power of the Original Vow of Tathāgata."¹ And the power of the Original Vow is embodied in the Name and the Name is given to us as the right definite cause of our Rebirth. So the Name is the object of hearing or believing. Seeing, in the religious sense of the word, is seeing only when it has nothing to see; seeing is no-seeing; no-seeing is true-seeing in its ultimate sense. But believing is believing as far as it has its object to believe though the object is not of any materiality. In Shin the Name of the Buddha Amida is the object of believing. Yet we must not forget in this case that believing too is caused by the Other Power, that is, the Other Power is the motive power or the active agent of our believing and we are not the "motivater" of it. For our believing heart is "that which has been transferred to us by the Power of the Original Vow."² Hence it is called "the true believing heart" or "the believing heart solid as diamond," against the self-made, untrue, pretended faith. From this we can see there is no faith apart from the Name; "the true believing heart necessarily contains the Name." The Shōnin sings in his *Wasan*:

"If all the sentient beings in the ten quarters hear the supremely meritorious Name of the Buddha Amida and attain into the true believing heart, they will obtain a great joy in what they hear."

Hearing and believing do not come forth successively in time, they are simultaneously perfected, i.e. in one-thought-moment (一念, *i-nien*) and essentially the same thing.

¹ 言他力者如來本願力也。

² 信心者則本願力廻向之信心也。

4

That the name of God has a mystic influence over his believers in primitive religions as well as in Judaism and Zoroastrianism is a well-known fact. In some Buddhist literature such as the *Kṣitigarbha-praṇidhāna-sūtra* and the *Daśabhūmi-vibhāṣā-śāstra* the names of the Buddhas are told meritorious when invoked, and destroy sins. But the Name of Amida is different in its content from them and belongs to a different category of thought. It may be said unique in kind in the history of religion, for we can not find any parallel in other religions. The Buddha Amida perfected His Name in order that He might save all sentient beings with it, and gave it out desiring to have it resounded widely and universally. Here is the reason why it is superior to those of the other Buddhas, that is to say, the Name is perfected having its root deep in His great saving Vow. The Shōnin says in his *Yuishin-shō-mon-i*:

"The Name [Namu-amida-butsu] of this Buddha [Amida] is superior to those of the other Buddhas, because it is His Saving Vow."¹

How inconceivable and greatly meritorious the Name is can be gathered from the "Passage of Fulfilment" which reads: "Upon hearing the Name one is, in one-thought-moment of faith, assured of Rebirth." In the same book just quoted above, we read; "It is the Name of the great compassionate Vow that leads all sentient beings into the great, supreme Nirvāna." As a sharp-edged sickle cuts down all the over-growing weeds, so the sword excellently tempered in the Name² works most powerfully and effectively upon us, the ignorant and confused, filled with weeds of sins and evil passions. Before the sword of the Name no weeds can be

¹ Commentary on the Chinese Quotations in the Tract on Faith-only.

² 利劍即是彌陀號。

left untouched, and as soon as all the weeds are cut down¹ we are "wrapped up in the Name, *Namu-amida-butsu*," which means the establishment of faith in Shin. Thus to throw all our religious experience into the Name originated by the Other Power, paying no attention to one's self-power, is a great characteristic of Shin.

But even when such a supreme Name is perfected, if it is not praised and propagated by other Buddhas, we, sentient beings, shall remain uninformed of it and never be able to believe it. Hence the Seventeenth Vow is vowed, which reads:

"If innumerable Buddhas in the ten quarters, when I have attained Buddhahood, should not all praise and admire and extol my Name, may I not attain Enlightenment."

Now this vow, having been fulfilled the Buddhas in the ten quarters praise, admire and extol the inconceivability of the Name of Amida. "The innumerable Buddhas, countless as sands of the Ganges, depreciating the various good practices, advise all to believe in the inconceivability of the Name, and this, each of the Buddhas does with whole-heartedness."²

The Name is "*Namu-amida-butsu*," the hearing of which enables us to obtain faith and Rebirth. Though we say generally "our faith" and "our Rebirth," they are not the outcome we have obtained with our own contrivance and labour, i.e., by our self-power; they are entirely transferred by the Buddha on to us. Hence the doctrine of "transfer-

¹ In this case Zen advocates "abandonment" (放下). Abandonment of what? Nothing but self-will, which is discrimination or sin. In order to complete abandonment, "searching, contriving or pondering" is absolutely necessary; and the last thread of self-will must be cut off to reach the ultimate goal. If not, the devil of self-will is found himself hiding even in the smallest hole of the lotus fibre and singing in triumph. So difficult is this last cutting-off. (See Dr. D. T. Suzuki's *Zen Essays*, II. p. 48-50). "Nothing burneth in hell but self-will," says a Christian mystic. But in Shin all this is done by the Name.

² *The Wasan*.

ence," (*parināmana*).¹ It means to transfer the merit of Amida to us and this is the most important principle of Shin. The Shōnin says; "Observing the Shinshū of Pure Land with deep reverence, I find in it two kinds of transference; One is to be reborn in Amida's country, the other to return to this world [in order to help others enjoy the same bliss in that country]." These two are innate, as it were, in the Name, for the Name is the embodiment of the Original Vow; in it are included wisdom, compassion, and merit of the Buddha. For this reason the Name occupies a very high position in the religious thought of the Shōnin.

5

Shin teaches faith, and a "believing heart" is fundamentally important to attain Rebirth. "Faith is recognised as the most essential in all the instructions given by the Shōnin,"² says Rennyo Shōnin. Because it is greatly meritorious as it is transferred by the Buddha. The Shōnin says: "Faith is the one that is transferred by the power of the Original Vow." This faith essentially consists in the Name of Amida. "There is no other way possible to us to be reborn in the Buddha's country of Peace and Bliss than to attain true faith through the Name, which is the supreme and invaluable jewel." Therefore, when we hear the Name we have faith, which is pure and immaculate, and as it is a gift of the Buddha and not an outcome of our ingenuity, it is always the same in anyone who harbours it. On the contrary, it is not so with other branches of Buddhism, i.e. the Gate of the Holy Path.

In the latter the followers also take into account rebirth in the Pure Land of Amida and talk often about the meritorious effect of the Name. Yet this is done entirely

¹ The idea is clearly expressed in the *Kyō-gyō-shin-shō* as follows: "There can not be anything, whether it be practice or faith [for our Rebirth], which is not perfected by the Tathāgata Amida's transference, whose Vow-mind is pure and genuine."

² *The Ofumi*, Letters of Rennyo Shōnin, Pt. V, No. 10.

in accordance with their main teachings they uphold. So there is no talk of faith in the Name. Even if they estimate the value of faith they do so generally as a means to some definite practice they have in view. In the Jōdo sect they, of course, hold the Name in great appreciation; yet differing from Shin they assert that faith is obtained by their efforts and contrivances. To attain faith, therefore, they must exert all their abilities and recite the Name with their minds ever-strained in righteousness. And yet they cannot absolutely rely upon the merits and virtues accumulated by their own practices, so they expect the Buddhas to come to receive them into the Pure Land at their death-bed. As their faith is thus based upon self-power it varies among themselves. Read the *Goden-shō*:

"Faith varies so long as it is based on self-power; for we all have different intellectual capacities and the faith based upon them cannot be identical: whereas the faith based on a power other than the self is one that is given by the Buddha to us, ignorant beings, regardless of our moral attainments."¹

Here we see how the idea of "transference" is basic to the doctrine of Shin. In the *Wasan* we read: "Faith is awakened by the Vow, so attainment of Buddhahood by the Nembutsu is natural." For this reason there is no need of waiting for the Buddhas to come to receive us at our death-bed. The faith given to us by the Buddha is so great as to make us attain Buddhahood; it is ineffable, inexpressible and inconceivable; even Maitreya, the future Buddha, cannot measure the depth and greatness of the Buddha-mind. Read the *Saiyō-shō*:

"If this faith is understood as 'true mind' it cannot be a deluded heart of the ignorant; it is entirely the Buddha-mind, and when this Buddha-mind is transferred to the heart of the ignorant it is called faith."

¹ The Life of Shinran, by Kakunyo Shōnin.

From the point of view of sinful mortals it will be something like this: to take refuge in Amida with deep reverence and singleness of heart, and to have no trace of doubt in the mind is the true faith; and out of this genuine faith joy flows, as is generally the case with the mystical experience of religious souls. For when faith is established Rebirth is assured; our body and mind are soaked in joy and we now recite the Name living in vital faith. This experience is no doubt ecstatic, but the sectarian structure has tended and hardened, rather than melted, emotion, intellect and will. We have not been accustomed to speak about mystical experience in Shin as in Christianity. Therefore, the expression is in great measure restrained. This can be seen, for example, in the interpretation of joy. There are two phases of joy: one concerns the attainment of Nirvana in the life to come, that is, assurance of Rebirth; the other concerns the settlement in the order of steadfastness. The former is prospective joy (歡喜) and the latter is actual joy (慶喜). This double-faced joy is nothing but an evidence that Shin is the "Gate of double-benefited doctrine," while Zen is called the "Gate of single-benefited doctrine," for in Zen "satori"-experience is all in all, and no rebirth is recognised after death.

* Now it will be well to notice here the significance of reciting the Name in Shin. The recitation of the Name means neither the accumulation of any special merit nor the attempting to obtain Rebirth. What it means is to express one's deep gratitude for the Buddha. The reason is this: The Buddha is constantly throwing his all-saving light, which is wisdom, over all sentient beings, with his never-tiring compassionate heart. By this light of wisdom faith is awakened within us, and the essence of our faith is the Name. So the recitation of the Name is naturally possible to the devout followers. The Shōnin says, "The true faith necessarily contains the Name." Commenting upon this passage Kakunyo Shōnin says:

"[The Shōnin says], 'the true faith necessarily contains the Name.' What this really means is this: As soon as one hears the primary purport of the Original Vow under a spiritual leader he is taken up into the spiritual Light of Amida; now having been taken up into the all-saving Light of Amida he is naturally enabled by that saving power to recite the Name. And this recitation is nothing but the practice of gratitude for the Buddha's favour."¹

The Buddha Amida gives, with his mind true and sincere, His Name which arises from the Original Vow to all sentient beings in the ten quarters, with a view to make them all obtain Rebirth in the Pure Land. If hearing is carefully and decisively done by the devotees' faith is instantly established in them, which has its essence in the Name of Amida. In consequence of this, the "true faith" naturally moves the devotees to recite the Name. The recitation, in this case, does not allow to include any egoistic purpose. In the *Wasan* we see a following warning:

"Upon obtaining the true faith, the recitation of Name is all given by the Buddha; so it is named no-transference on our side. If we offer it to the Buddha it is repudiated as self-willed."

The Name which is the essence of our faith and is also the right definite cause of our Rebirth is now turned, after the attainment of faith, into that which is recited for the gratitude to the Buddha. Thus the Shōnin purified Buddhism from the last shreds of relying upon merit as was taught by his teacher Hōnen and insisted that salvation is by faith alone, and nothing else.

6

The true faith, as I have mentioned above, is established instantaneously upon hearing the Name born of the Original

¹ *The Hongwan-shō.*

Vow. In the *Kuden-shō*¹ we read: "What is essential in Shin is that the assurance of Rebirth in one-thought-moment is the origin of the sect." Here "one-thought-moment" means faith. Hence the phrase, "faith of one-thought-moment."² This is an abrupt faith, because it is awakened by the Power of the Original Vow. It is the true cause of Rebirth in the True Land of Recompense. Of this one-thought-moment we have double meaning: one shows that "faith is not double-hearted," i.e. single-heartedness; the other the "ultimacy of awakening of faith, in which a wide and great and inconceivable joy is inherent." But these two are not separable, both help mutually to make clear the content of faith. When faith is considered in this way there naturally follows the doctrine that "when an abrupt awakening of inner faith takes place our Rebirth is instantly assured in our everyday life."³ This doctrine has its basis chiefly, among others, upon the Passage of Fulfilment, and the interpretation of 卽得往生 (*chi tê wang shêng*) given by the Shōnin has, in this case, the deepest significance. The Shōnin says in his *Ichinen-tanen-shōmon* as follows:

"卽 means instantaneousness, which is not a mere momentariness in time; again it means 'to accede' or 'to settle,' i.e., 'to settle in the order of steadfastness'; 得 is 'to have already gained what is to be gained'; if one obtains true faith he is instantaneously taken up into (攝取, *shê ch'ii*) the mind of the Buddha, who is the unobstructed Light, and never forsaken. 攝 is 'to accept', and 取 'to welcome to receive'; when he is 'accepted' and 'welcomed to receive' into the saving Light he is simultaneously settled in the order of steadfastness (*samyaktvaniyatarāśi*); this is called 'to obtain Rebirth (往生)'."

Chi is here used to express "crosswise passing-over"

¹ "Sayings and Doings of Shinran, Orally Transmitted", by Nyo-shin to Kakunyo.

² 一念之信. If this is the case with Zen, the exclamation "Ah!" will come out.

³ 一念發起平生業成, (*i nien fa ch'i p'ing shêng yeh ch'êng*).

(横超, *hêng ch'ao*), by which is denoted that the stream of bad Karma which binds us to the five evil paths is passed over crosswise with the Other Power, that is, the bondage that binds us to birth-and-death is cut off abruptly by the Other Power. If this is stated conversely, "crosswise passing-over" means "to be assured instantaneously of Rebirth."¹ *Chi* denotes, therefore, the abrupt working of the Other Power through us. This interpretation of *chi* is peculiar to the Shōnin, for it is not asserted on the subjective side as is generally the case with the Gate of the Holy Path, but on the objective side, i.e. on the side of the Other Power. To understand this point more clearly let us take the *P'u-sa-ying-lo-pên-yêh-ching*, wherein the following meaning is explained: The Bodhisattvas succeed in abiding in the condition of no retrogression of the first grade of the "Dwelling stage" (*ch'u chu*) only when they deliver themselves from the hindrances of discrimination and attachment to the Dharma as well as to the self after they have disciplined for 10,000 kalpas. And again in the *Dasābhūmi-vibhāṣā-sūtra* it is related as follows: "The Bodhisattvas can abide in the condition of no-retrogression of the first rank of the Bhūmi (*ch'u ti*) after they have finished successfully the discipline of one great asamkhya kalpas."

But the Shin devotee of the Nembutsu, though he is not free from the above hindrances can instantly abide in the condition of no-retrogression² without cutting off evil passions, when he, hearing the purport of the Name, lives in "the faith of one-thought-moment." This is because the bad karma that binds him to the six evil paths³ and the four forms of birth⁴ is made ineffective by the inconceivable work

¹ *The Gutoku-shō.*

² In Shin, "abiding in the condition of no-retrogression (*avai-vartika*)" is used in the same sense as. "to be settled in the order of steadfastness (*samyaktvaniyatarāṣi*)."

³ The six evil paths are: Hells, the world of hungry ghosts, the animal world, the world of fighting demons, the human world, Heavens.

⁴ The four forms of birth are: Those born from a womb, the

of the Name, when his faith is established, even if he does not discipline himself for any time whatever. In the *Mattō-shō*¹ the Shōnin says: "As soon as faith is awakened our Rebirth is assured [while we are still on earth]." Why is this so? Because

"the Buddha with his compassionate heart, originally intended to save the short-lived beings such as we; and his intention was embodied in His Vow. The Vow has already been fulfilled, and the Buddha is at present abiding in Buddhahood. Hence the assertion: 'As soon as faith is awakened our Rebirth is assured.' If it is necessary to invoke His Name many times in order to be saved, how could those who are constantly exposed to death-threat or those whose days are numbered avail themselves of the Vow? But this is not the case with the Original Vow."²

Thus, in Shin, the great event of Rebirth is assuredly promised of any one the moment he rejoices at hearing the Name at anytime of his life.³ Kakunyo Shōnin says:

"If a devotee, at any time of his life, awakens one thought of trusting himself to the Buddha, under the instruction of a spiritual leader, he should regard this moment as the end of his earthly life."⁴

What is here remarkable is that Rebirth is assured whenever faith is awakened, and the assurance of Rebirth is not specially limited to the last hour of death as is held mainly by the Chinzei branch of the Jōdo sect.⁵ This egg-born, the moisture-born, those that come into existence through transformation.

¹ Tract on the Light of the Terminating Period.

² *The Kuden-shō*.

³ It is told that when one is assured of Rebirth there blooms a new lotus-flower in the pond of the Pure Land.

⁴ *The Shūji-shō*.

⁵ The Seizan, another branch of the Jōdo sect, put a stress upon the actual obtainment of Rebirth in the ordinary moments of one's life, though it does not deny Rebirth at the death-hour. In this respect it has much affinity to Shin, but more affinity it has to Shingon and Zen that assert respectively "the attainment of Buddhahood in one's

branch of the Jōdo maintains that Rebirth is only attainable by keeping one's mind steadfastly in the right thought at the **hour of death**, and moreover, it is necessary at the same time to wait the Buddhas to come to receive him into¹ the country of Amida. This is called "Rebirth promised at the death-hour,"² which stands in contrast to "Assurance of Rebirth in the ordinary moment of one's life" in Shin. Why then do the followers of the Chinzei come to pay so much attention to the hour of death? A passage in the *Mahāprajñā-pāramitō-padeśa* will perhaps answer to this question: "Why does the working of mind for a short time at the death-hour surpass the power obtained through one's whole-life's discipline? Because his mental power at the time, though short it is, is so strong and furious like fire or poison that it perfects a great thing. As the mind works energetically decisively it supersedes the power attained through one hundred years' religious austerities." This may be the reason they are earnest to uphold "Rebirth promised at the death-hour." But Shin differs from them. The Shōnin says in his *Mattō-shō*:

"The devotee of the true faith, as he is once saved and never forsaken, is settled in the order of steadfastness while he is still alive on earth; so he needs neither worry about his dying hour nor expect the Buddhas and Bodhisattvas to come to receive him into the country of Amida. As soon as faith is established Rebirth is also assured."³

Rebirth is thus assured in one-thought-moment of faith; body" and "seeing into one's nature and the attainment of Buddhahood."

¹ Why is this necessary? Three reasons are given in the *Kangotō-roku* by Hōnen as follows:

- (1) in order to have one's mind in the right thought;
- (2) in order not to miss the right way of Rebirth;
- (3) in order to keep out of harm's way.

² 臨終往生 (*lin chung wang shêng*).

³ In his *Gutoku-shō* the Shōnin clearly asserts that "As soon as one receives with faith the Original Vow his life ends, and simultaneously he obtains Rebirth." Of course no physical death is meant here.

it is abruptly done. Hence "Rebirth in one-thought-moment." And this one-thought-moment of faith continues to work ever after effectively to the end of the devotee's life. For this reason, the faith of Shin is asserted **double-benefitting**, that is, on the one hand, the devotee is enabled to settle in the order of steadfastness in this world, and on the other, qualified assuredly to realise Nirvāna (Enlightenment) in the Pure Land on his being reborn there. And the former idea is quite original in the history of the Jōdo doctrine, for "to settle in the order of steadfastness" has been generally understood to be obtained in the Pure Land. But the Shōnin decided it as the actual benefit of faith in this life.¹ Here he seems to have had a great mystical experience under the form of faith which is comparable to the "satori"-experience in Zen, for he declares it as equal to Enlightenment, which is only realisable, according to his view, in the Pure Land. Giving expression to his inner joy he says:

"Since we have heard the compassionate Vow which is
supramundane,
How could we be the ignorant mortals fettered to
Birth-and-Death?
Though we continue to live in the same impure bodies
filled with sins,
Our minds live already in the Pure Land to enjoy
their free play."

Thus benefitted we are no longer miserable beings as before. Though it is hardly possible for us to take superficial, thoughtless delight in worldly things we feel a certain deeper joy caused by the assurance of future realisation of Nirvāna. Life seen through the problem of death is the real life we can firmly stand upon. The world which once seemed illusory and full of evils is not so loathsome and repulsive. Transitoriness and ephemerality of our life and the world does not actually disappear in any way, but reflecting upon

¹ The idea is best seen in his new way of reading the Eleventh Vow in the *Larger sūtra*. See the *Ichinen-tanen-shōmon*.

ourselves we feel happy to know, even if we may remain sinful as ever, that we are already protected, here and now, by the saving Light of Amida. In the *Avatamsaka Sūtra* we read: "Even in a particle of dust the myriad Buddhas live and are now preaching the Good-Law." A particle of dust is a thing trivial and insignificant, but when we know the myriad Buddhas are preaching therein our hearts cannot remain cold at this stupendous finding. So when we rediscover what and where we are we cannot help deeply appreciating the Buddha's favour. We are no longer lonely wayfarers; every night we sleep with *Namu-amida-butsu*, every morning we wake with *Namu-amida-butsu*; we are always with the Buddha. Thus protected, we see the world in a new light and find that this is the very place for us to work for the betterment of humanity. With a deep joy and gratitude we go out in the world to help others harbour the same faith. Here arises a deeper affirmation of our actual life and the world we live in.¹ Faith is indeed a miracle-worker in a deeper sense of the word. The Shōnin, rejoicing in his faith-experience, says:²

"Going on board the ship of the great compassionate Vow and floating out on the broad ocean of Light, there the wind of supreme merit blows softly [to make us feel refreshed], and the waves of various evils and misfortunes die away."

The actual experience of salvation is thus beautifully described in the *Kyō-gyō-shin-shō*. This sounds like a "satori"-experience, and really this is in a sense the realisation of Enlightenment, for he says it is equal³ to the ultimate

¹ Shin is very often understood as typically pessimistic, but it is not necessarily so. Rennyo Shōnin says: "It is wonderful I could live up to the eighty-fourth year of age this year; longevity seems to be really in full accordance with the teaching of the Shinshū."

² A Christian would say here, "In Him I live, move and have my being," and a Zen follower, though different in tone yet the same in psychology, "All is well with the world and with oneself."

³ 等正覺, (*tên chêng chiao*).

Enlightenment realised in Amida's country. It is, as it were, Enlightenment in the form of faith. But it is not recognised as the last stage wherein one can live fully contented; if so recognised, the *raison d'être* of Shin is denied, because Shin teaches the double-benefit as I have explained above. When the "satori"-like side of the faith is affirmed all in all the True Attainment in the Pure Land is lost sight of, which means heterodoxy. The ultimate goal of Shin is the True Attainment (Nirvāṇa, Enlightenment) only realisable in the Pure Land. Therefore, even if "to settle in the order of steadfastness" is something like a "satori"-experience, it cannot be recognised as the True Attainment. It is an *avant-gout* of the ultimate goal. So continues the Shōnin:

"Whereupon, the darkness of ignorance (*avidyā*) is dispelled and straightforward we can go onto our ultimate goal, the Land of immeasurable Light, wherein we are to attain Mahāparinirvāṇa. And after the Attainment has been achieved we come back again to this world to help others obtain the same Attainment¹ we have, with a great compassionate heart like that of Samantabhadra [who is the embodiment of compassion]."

By these quotations we may say that the Attainment stands in contrast to "satori," and denotes a broader denotation than "satori" in its experiential field. If Yang-ming Yen-shou (died, 975 A.D.), a great Chinese syncretist, could live so long as to see the rise of Shin in the thirteenth century he would have declared more emphatically than he did in the following remark:

"Those who follow Zen without Nembutsu may fail nine out of ten in their attainment of the final goal, whereas those who practise Nembutsu will all without exception come to realisation, but the best are those who practise Zen and Nembutsu, for they will be like a tiger provided with horns."

¹ This is called "gensō-ekō" (還相廻向), which is one of the great characteristics of Shin.

For he once said in praise of the devotee of the Nembutsu:

"Marvellously wonderful is the inconceivable benefit given by the Buddha-power through the Nembutsu! It has never been heard of."

This latter is quoted by the Shōnin in his *Kyō-gyō-shin-shō*.

Here it is very interesting to note that the Shōnin did not use the word 悟 (satori), except in the quoted passages from other sources, in the exposition of his own teachings, and this is specially the case where faith is the subject-matter. He used throughout his works the word 證 (attainment), which is also read "satori" in Japanese. And again he did not use the word 見 (seeing) in the same manner as in the case of 悟 (satori); what he used, instead, is the word 聞 (hearing), which meets the eye very often on the pages of his works. Whence is this difference? It may not be a mere difference in words or in doctrinal construction. It seems to have its basis chiefly on the different psychological grasp of the same source-experience of the ultimate reality, which will be called "the original flowing." Hence my type-theory of Seeing and Hearing. The former uses very often an analogy of "a mirror" to express its experience, while the latter, "the sea." The contrast is also seen among the Christian mystics, between Meister Eckhart and Ruysbroeck the Admirable on the one hand, and St. Teresa on the other, but it is not fully typical as in the case of Zen and Shin.

It may not be out of place here to note briefly *en passant* about the thought of "gensō-ekō" as it appeared in our last quotation from the Shōnin. The *gensō-ekō* which is, literally rendered, "to return and transfer," means returning after one's Rebirth in the Pure Land to this world of sufferings in order to save his fellow-beings. According to Shin, those who are reborn in Amida's country obtain the great enlightenment of Nirvāna, enjoying a life everlasting, and are

forever free from the bondage of birth-and-death. But these blessed ones never take rest in the Pure Land enjoying their free blissful life, they do not want to spend their time there doing nothing because the Pure Land does not mean for them a "celestial lubberland." So they start on the new lines of work, i.e. they manifest themselves over and over again in the world of suffering in order to deliver their fellow-beings from sin and ignorance. In the *Wasan* we see the following stanza:

"Those who are reborn in the Land of Peace and Bliss,
Returning to this evil world of five defilements
Work to an infinite degree without weariness just like
the Buddha, Muni of the Śakyas,
For the benefit of sentient beings."

In the *Shōshin-ge*, Shinran Shōnin makes the following statement: "On entering the World of Lotus (Pure Land) one attains instantaneously the supreme enlightenment of Suchness and Dharmakāya. And thus well qualified he returns to this world freely playing in the forest of the worldly passions and there shows his supernatural psychic powers, and entering the garden of birth-and-death manifests himself in various ways in order to save all."

And again in the *Wasan* we read: "On entering the Promised Land one attains immediately the supreme enlightenment of Nirvāṇa and at the very moment of his attainment he harbours the great compassionate heart [for all sentient beings]. And all this is meant as due to the working of Amida."

To be reborn in the Pure Land and return to this world to help others attain Enlightenment—this is impossible for the ordinary mortals to carry out freely on their own accord unless they are saturated with the saving power of Amida; all the spiritual resources for this work is entirely supplied by Amida's compassionate heart to save all. This thought seems to be lacking in Christianity.

Therefore, when Ste Thérèse de l'Enfant-Jésus (1873-

1897), a modern Catholic mystic, gave voice to this thought at her death-bed many Christians were deeply struck with wonder and admiration. She said: "Ce (la béatitude du ciel) n'est pas cela qui m'attire—je veux passer mon ciel a faire du bien sur la terre"; and again, "Je compte bien ne pas rester inactive au ciel, mon désir est de travailler encore." When her sister said to her "You will look down on us from heaven" she replied "No, I will come down. Would God have given me this everlasting desire to do good on earth after my death unless He had meant me to fulfil it?"¹ By these words and the miracles she wrought at the time of the Great War she has now become quite a popular saint among the Christians. Does this not demonstrate to a certain extent that this way of thinking is quite new to Christendom?²

7

In Shin, as stated above, the "satori"-experience based on self-power is entirely denied and anything that seems to be religious experience is not openly recognised as the neces-

¹ *Histoire d'une Ame*, écrite par elle-même, p. 246; F. Younghusband: *Modern Mystics*, p. 175. In almost the same spirit a Shin devotee Baroness Kujō when she lay dying, said: "I wish to be reborn quickly so I can return to this world to work for Buddhism."—(Mrs. D. T. Suzuki's *Buddhism and Practical Life*, p. 20, 1933). Again a commoner called Shōma, a devout Shin follower said: "I can not remain lying idly under my tomb-stone," meaning to come back to this world to work for the salvation of others.

² In this connection I will quote an Indian Christian Sadhu S. Singh's words which will be a further illustration of what I want to say. The Sadhu said: "The Saints in Heaven, though they help men spiritually on earth, are not allowed to come down and work directly, but only indirectly, through other men. The angels could easily convert the world in ten minutes. Some of them have asked for the privilege of being allowed to suffer in this world, but God refused their request, because He did not wish to interfere with men's freedom by such an exercise of miraculous power...." (H. Streeter and J. Appasamy: *The Sadhu*, p. 205). Though converted into Christianity the Sadhu still remained a Hindu at heart. Hence this talk given in his ecstasy. This seems to mean he was moved by the idea of incarnation in Hinduism, but checked by his newly gotten idea of Christianity.

sary condition to salvation. But this does not mean that faith in Shin is possible without any personal experience. If this be the case Shin cannot be a living religion in any way; when the "original flowing" is lost any religion will remain at best mere acceptance of cold dogmatic abstraction, which is like a cast-off skin of a cicada or a snake and it will finally die away. But Shin is, as the statistics show, at present, the most influential and vital religion in Japan.¹ When the Shōnin, in the Kamakura era, proclaimed that faith² is the most essential thing for salvation, he in all likelihood wished to spiritualise and vitalise the Buddhism of the Heian era. When you survey the Buddhist sects that surrounded the Shōnin you find almost all of them engaged in prayers mainly of petition, outward practices and ceremonials, which he naturally considered deviating from the true spirit of Buddhism. To the Shōnin who was burning with the desire to have a genuine religion they all seemed devilish though they were disguised as Buddhism. Twenty years' study on Mount Hiei did not bring any light on the problem he was grappling with. So he asked earnestly and devoutly for spiritual guidance to the Bodhisattva Avalokiteśvara at Rokkakudō in Kyōto wishing for response within one hundred days, and on the ninety-fifth day he was happily told there lived a holy priest Hōnen at the Yoshimizu monastery who was then preaching the doctrine of salvation through Amida. With a deep joy he called upon Hōnen at his monastery and heard him preach, visiting there for another one hundred days, never minding inclement weather, and then he could finally come to realise the inmost meaning of the doctrine of salvation through Amida, and to his heart's fullest content, he found his faith firmly established in the truth that leads every sentient being to the direct

¹ See Dr. Suzuki's *Japanese Buddhism*, p. 49, 1938. Rev. Martin says: "The Shinshū had a great success, and is at present the most flourishing of the Buddhist sects," *op. cit.*

² The word used by the Shōnin in this case is 信心 (*hsin hsin*), which means literally "believing heart."

path of the Pure Land. Yung-chia is said to have attained "satori" in one night¹ under Hui-nêng, but the Shōnin needed at least one hundred days, to be converted into the doctrine of salvation through Amida and before he could say, "As for me there is no other secrecy than to follow and believe in the instruction of my teacher who told me, 'only to recite the Nembutsu and be saved by Amida'."

By this we can easily see that faith here meant a rare great religious experience. Religious experience is generally understood in some such way as this: it is not the acceptance of an opinion, be it ever so true, nor is it believing in dry dogmas or academic abstractions, nor is it to partake in ceremonials; but it is a personal experience, it is an insight into the nature of reality, it is not a mere emotional thrill, not a subjective fancy, it is the self integrated into ultimate reality; it is of self-certifying character, it carries its own credentials. This is all right so far as the intuitive insight is concerned, but a keen observer will find that here moves Beyondness² through it, which Zen is used to nullify by saying, "There is not a fragment of a tile above my head, there is not an inch of earth beneath my feet." Yet even in Zen this element of Beyondness seems to flash forth in a moment of the "satori"-experience³ when we see Bodhi-dharma's expression that "When one is deluded he runs after the Dharma, but when he gets enlightened the Dharma pursues him," and again Tê-shan's exclamation that "However deep your knowledge of abstruse philosophy, it is like a piece of hair placed in the vastness of space; and however important your experience in things worldly, it is like a drop

¹ I can not believe this is literally the case with him. There must be some term, whether short or long, of the psychological antecedents that led him to the *dénouement* of his spiritual struggle.

² Jikaku Daishi (794-864) says: "When the wisdom of Suchness fully coincides with the state of Suchness the latter evokes the former; this is called recompence." This "recompence" corresponds psychologically to what I here mean by "Beyondness," which may presently be the experiential basis for the doctrine of "Other Power."

³ See Dr. Suzuki's *Zen Essays*, I. p. 232; II. p. 18-9.

of water thrown into an unfathomable abyss." This Beyondness, when it once appears through personal experience affirms itself strongly and maintains its natural claim to self-sufficiency and independence, authority, and autonomy, and works upon the experiencer with a power of exhilarating fascination. It is quite of a different nature from what is superficially recognised as a mere subjective projection. Through this Beyondness, if religio-psychologically observed, the Shōnin heard the voice of the Other Power, which is a voice of Eternity. If this observation is correct, then I would say that Shin faith is affirmed on the side of Beyondness, that is, on the reverse side and never on the experiencer's side, that is, on the front side, which is the case with followers of the Holy Path. Therefore, "insight into the nature of reality" or "seeing into self-nature,"—such active and positive expressions never appear in the phraseology of Shin. For such is only possible, Shin considers, on the side of Beyondness, but impossible on our side. Faith contains undoubtedly a kind of intuitive understanding, but it is not ours, but the Buddha's, taking place in us. Thus the overturning (轉, *chuan*) of everything affirmed on the front side, as is done by the Holy Path, is the fundamental principle of the Pure Land, especially of Shin. Hence the unique doctrine of transference (*pariṇāmana*), and to express this idea of transference, "hearing" is specially used in Shin, which suggests "passively perfected intuition."

The point will be made clearer when we know the meaning of the little particle 卽 (*chi*). *Chi* is the most important term with a delicate shade of meaning in the experience and thought of Mahāyāna Buddhism, and is peculiar to the Oriental mentality. It is, in one sense, a source-material with which the abstruse philosophies of Mahāyāna Buddhism are woven. And it occupies a significant position in the philosophy of Tendai and Zen Buddhism. In Tendai we have three, six or more ways of interpreting

chi, and also in Zen we see *chi* used very often.¹ It seems in both cases to be a self-evolving form of wisdom attained through a long assiduous practice of spiritual discipline. In Shin it is also a highly esteemed term in connection with faith,—“When the faith of one-thought-moment is established simultaneously (*chi*) Rebirth is assured and one is settled in the order of steadfastness”, but not very often as in Tendai and Zen. Why is this so? Because our mental attitude to *chi* is quite different in Shin; in the former two *chi* is the key-note of their religious thought, so it is affirmed from the front side, but in the latter it is affirmed from the reverse side according to the psychology of “overturning,” which means “from the Buddha’s side”; for we are incompetent and unqualified on account of our feeble-mindedness to talk about *chi* in the same manner as is done in the other sects. In consequence of this, we are naturally led to appreciate much more 如 (ju) rather than *chi* as we feel more concretely Beyondness or the Other Power in *ju* rather than in *chi*. *Ju* is “eternal living” and is considered as the content revealed by *chi* and *chi* as the form of bringing in *ju*, in the epistemology of religious experience, although both are never clearly separable ideas; in fact they are only two phases of one concrete experience of the ultimate reality which is called supreme Enlightenment. The idea will be suggested by the following description respectively of “satori” and faith. “Satori” is described as “flashing like a lightning or a spark issuing from striking flints,”² while faith is given by the Shōnin twelve meanings, of which two are 滿 (Fullness) and 成 (Fruition).

Thus we seem to have two kinds of series, if psychologically observed, in almost parallel lines, that is, on the one hand, *chi*, Seeing, “Satori” and Dharmakāya, and on the

¹ For examples: 即心是佛 *chi hsin shih fo*; 即心即佛 *chi hsing chi fo*. See Dr. Suzuki’s paper on “Ignorance and World Fellowship” in *Faith and Fellowship*, edited by A. D. Millard, p. 42, 1936.

² 閃電光, 擊石火. See Dr. Suzuki’s *Zen Essays*, I. p. 284-5.

other hand, *Ju*, Hearing, Attainment and Sambhogakāya.

Then, how is *ju* understood and appreciated by the Shōnin? In order to have some knowledge about it let us take up one chapter in the *Mattō-shō*. When we can understand it we know the *raison d'être* of Shin in its deeper aspects and will come to see why "hearing" is of such importance in Shin which almost ignores "seeing," as was done by the Shōnin, who with his penetrating insight read the true spirit of the Buddha suggested by such passages as 聞其名號 (*hearing* the Name of Amida) and 聞名欲往生 (*hearing* the Name, desire to be reborn in the country of Amida) in the *Larger Sukhāvati-vyūha*. The text runs as follows:

By 自然 (*naturalness, tzu jan*) what is meant?; 自 means "naturally" or "on its own accord," which means "not a devotee's own contrivance and effort based on self-power, [but the Other power of the Buddha that enables us naturally to obtain salvation]; 然 is "as such" which means "to leave things as they are," that is, "not by the devotee's contrivance, but entirely by virtue of the Tathāgata's Vow whereby we obtain salvation"; hence 法爾 (*fa êrh*). It (*fa êrh*) means to leave things as they are to the virtue of the Tathāgata's Vow"; there is no room left in the Vow for the devotee to assert his self-power; what works here is entirely the Virtue of the Dharma [which is the power of the all-saving Vow of Amida]; therefore it is called *fa êrh*. As the Vow is already in action to save us, salvation is the natural outcome. The devotee is not to think that he is saved only by his self-willed contrivance. For this reason, I was told [by my teacher Hōnen] that meaninglessness is the meaning [of faith].

By explaining word by word the meaning of *tzu jan*, which is the same as *fa êrh*, the Shōnin tried to show that our Rebirth in the Pure Land is naturally achieved as Amida gives us or transfers on us what is needed, whether it be faith or practice. By this we know that when any thought

based on self-power departs, the Power of the Original Vow carries out its compassionate mission most perfectly and quite naturally¹ just as flame goes up and water runs downhill. So natural is the saving function of the Other Power originating from the Vow. The text continues:

By naturalness is meant "to work perfectly natural from the start." The Vow of the Buddha Amida works from its start naturally towards its purpose; any contrivance on the part of the devotee can in no way perfect it; the Vow promises to welcome those who have faith in Namu-amida-butsu with a genuine believing heart in the Vow, not hampered by any thought, good or bad, when the Vow fulfils itself.

The purport of the Vow is to make us attain Supreme Buddhahood. Supreme Buddhahood is free from any form; as there is no form properly attributable to it; it is called naturalness. When it has any form attributable to it, [as the ignorant generally imagine] it cannot be called Supreme Nirvāṇa. With the view to let the devotee know that Supreme Buddhahood is beyond any form² the Buddha Amida manifested himself, so I have heard, as the saviour for the first time, [that is, ten kalpas ago when He attained Enlightenment fulfilling His great Vow]. The chief purpose of Amida is then to show us the state of naturalness³ [of the Absolute Tranquility of

¹ Zen would say here:

"Never touch it, never touch it, "

let it remain where it is,

If you touch

it soon turns muddy like a stream in the valley."

What is "it" then?—Naturalness of the Dharma.

What is "touching"?—Self-contrivance.

² A monk asked a Zen master: "Why do you say 'mind is Buddha'?" "To stop a child's crying" is the answer. "How is it when the child stops crying?" "No-mind, no-Buddha," came from the master.

³ Here we see two kinds of naturalness: one is the "Naturalness of the Power of the Vow" (*yūan li tsū jan*), explained in the first two paragraphs of the text; the other is the "Naturalness of Absolute Tranquility" (*wu wei tsū jan*), explained in the third. The relation of the two is that of function and essence of the same one naturalness.

the Attainment in the Pure Land].

When one comprehends this reason he should be careful not to speak always about naturalness here mentioned henceforth. If he always speaks about this naturalness the meaninglessness which is the meaning [of faith] will begin to become meaningful.

All this comes from the inconceivability of the Buddha-wisdom.

Now by going on board the ship of Naturalness of the Power of the Vow we are led into the world of Naturalness of Absolute Tranquillity. This is Supreme Nirvāna or Enlightenment, which is called Dharmakāya (the Law-body of Enlightenment). It has no visible colour, no tangible form; it is beyond thought and word; it has no beginning and no end, existing from eternity to eternity, and altogether transcends space and time, which, we may say, is the object of realisation in Zen by "satori" in this life. But when it is realised as the concrete content of Amida's Enlightenment it is called Attainment, which is manifested as the True Land of Recompense, wherein Amida lives now as the Law-body of Accomodation. And this True Land of Recompense is the ultimate destination of the devotees of Shin, and there they are reborn by the natural working alone of the Power of Amida's Vow. Therefore Naturalness of the Power of the Vow is inseparable from that of Absolute Tranquillity; the two are complementary in the whole economy of salvation. And quite the same relation is here found between the Law-body of Enlightenment and the Law-body of Accomodation.

Then why does not Amida abide eternally in the Law-body of Enlightenment and remain in His supreme state of Wisdom? The reason is this: Amida desires to let others

Read the following *Wasan*:

"Faith is awakened by the Vow, so the attainment of Buddhahood by the Nembutsu is natural; naturalness is the Land of Recompense, wherein we can attain undoubtedly the great Nirvāna."

drink from the same fountain of Enlightenment He himself drinks and makes them all attain the same Buddhahood He now enjoys. Amida does not like to remain as a freezing impersonality but desires to be "anthropopathic." Thus moved by the great compassionate heart He took the personal appearance as Dharmākara and started the great Vow to save all sentient beings, and meditated for five kalpas and disciplining himself for innumerable kalpas and he finally achieved great success in the completion of the unprecedented Vow, and now abides in his Land of Peace and Bliss. Hence the Law-body of Accommodation or the Recompense-Buddha (Sambhogakāya).¹

The Shōhin says: "From the treasure-sea of the Absolute Oneness² came the one incarnating himself as a Bodhisattva called Dharmākara, and this personage, by having started the Vow which nothing can obstruct, and finally fulfilling it became the Buddha Amida. Hence he is called the Tathāgata of Recompense," and again "In this Absolute Oneness originated the Law-body of Accommodation." Hence "accommodation" (*fang pien*) means "to take the form and proclaim His Name in order to make His Enlightenment be known to all sentient beings."³

By these quotations we know that Amida is the self-manifestation of Absolute Oneness (or "as-it-is-ness") or the dynamic display of the "True Void." Showing thus himself

¹ The relation between the two kinds of Buddhahood, i.e. Dharmakāya and Sambhogakāya, is explained in the *Wasan* as follows:

"The Buddha Amida, it is told, attained Buddhahood ten kalpas ago, yet before myriads of kalpas He was already the Enlightened One."

"Feeling great pity upon the long dark night of ignorance, The Eternal Buddha (the Enlightened One) who shines with His boundless Light, manifested Himself in the Land of Peace and Bliss (Pure Land) as the Buddha of unobstructed Light (Amida)."

² 一如, this means "the world of Naturalness of Absolute Tranquillity."

³ Quoted from the *Ichinen-tanen-shōmon* and the *Yuishin-shōmon-i*.

as the Recompense-Buddha, Amida gives out His Name as the cause of Rebirth to all sentient beings. Therefore the object of worship in Shin is the Recompense-Buddha¹ who now abides in the True Land of Recompense. We can see here Shin puts a great stress on the side of "Miraculous Existence," though the True Void and the Miraculous Existence are not two different things, but only two phases of one absolute Reality. And again, that the True Void which is generally described as "Purenness of original self-nature" or "State beyond thought, word and image" is recognised by the Shōnin as "the treasure-sea of the Absolute Oneness," is very suggestive to know which way the wind is blowing with regard to the Shin-structure. It is very interesting to note, in this connection, that the Shōnin uses regularly a simile of "the sea" to explain the significance of "fruition" or "fullness" which seems to correspond psychologically to the experience of "plenitude" of Grace in Christianity, while in the Gate of the Holy Path, especially in Zen, the "mirror" is generally used as a simile to express the eruption of its momentary intuitive insight. The difference of similes, "sea" and "mirror," seems to me quite significant to know where lies the basic experience of Shin and Zen respectively.

¹ By worshipping the Recompense-Buddha we are, in truth, worshipping the Law-body of Enlightenment (Dharmakāya). The meaning of this is practically suggested by the Shōnin who chose especially as his object of worship "the Name of ten characters," which is one of the three kinds of Names used in Shin. The Name which was personally adopted by the Shōnin is 歸命盡十方無碍光如來 (Kimyō-jinjippō-mugekō-nyorai), meaning "To take refuge in the Tathāgata of Unobstructed Light that shines through the ten quarters." The other two are: 南無不可思議光如來 (Namu-fukashigikō-nyorai), denoting "Adoration to the Tathagata of Inconceivable Light" and 南無阿彌陀佛 (Namu-amida-butsu), "Adoration to the Buddha-Amida (Infinite Light and Life)." These three are, after all, the same in meaning, yet they seem to be different in the *Wort-gefühl* they give in suggesting no-materiality and universality of the object of worship. When we come to Rennyo Shōnin we see the idea is more graphically shown by his following words: "In Shin the picture of the Buddha is better than the image of the Buddha [as the object of worship]; yet the Name is so much better than the picture."

I have tried in this article to give a brief exposition of the doctrine of Shin, taking up such main items as Faith, Joy, Rebirth, Settling in the order of steadfastness, and Nembutsu for gratitude,—all of which flow naturally and instantly out of the once "hearing of the Name." By this the reader will perhaps understand what the existential form of Shin is. But to make my exposition clearer and more demonstrative I will quote a passage from Kakunyo Shōnin,¹ the third patriarch of the Sect:

"He (i.e. Shinran) rejoiced, forgetting himself,² in faith transferred by the Buddha Amida, with His true mind, and instantly taking refuge in the Vow-sea, i.e. the Name in which all necessary practices for our Rebirth are perfected, he recited, constantly harbouring his inner faith, the Name [for gratitude] with a vital force, and thus he was benefitted to his life's end by the Light that transcends time and space."

I will add two more letters of Rennyo Shōnin,³ the eighth patriarch of the Sect, as these, I think, will best serve to show, in a brief but excellent way, what the faith and life of Shin is.

* * *

The reason why the Original Vow of the Tathāgata Amida is called supramundane is that it is the supreme Vow of salvation fundamentally started for the benefit of ignorant beings such as we who, living in this later defiled world, commit sins and do evil things. If so, then how should we accept this Vow and how should we believe in Amida in order that we may obtain Rebirth in the Pure

¹ 覺如上人 (1270-1351). The passage here quoted is from his *Hōonkō-shiki*.

² 忘己, this means to rely absolutely upon the saving Vow, becoming free from the thought of self-power.

³ 蓮如上人 (1415-1499). We have now eighty letters of Rennyo Shōnin, compiled and divided into five parts. What I quote here are No. 4 of Pt. II and No. 12 of Pt. V.

Land? Of this we are entirely destitute of any knowledge. Your kind instruction upon this point in detail is most desirable. The answer to your question is this: Sentient beings in this later degenerated age should only believe in Amida with single-hearted devotion. If they decidedly do take refuge in the Buddha Amida with singleness of heart, and even if they do not depend at the same time upon other Buddhas and Bodhisattvas, they are taken up into the great Light of the Buddha, which He throws over them, vowing with His great compassionate heart to save them all, however hopelessly sinful they may be. The meaning of this is well evidenced in a certain sūtra as follows;¹ "The Light shines universally in the ten quarters; sentient beings who believe in the Nembutsu are all taken up into it; and when they are once taken up into it they are never forsaken." Accordingly, those who are destined to go to the five or six evil paths are detained in safety and the ways that lead to those evil paths are closed by the inconceivability of the Power of the Vow of the Tathāgata Amida. The meaning of this is evidenced by the passage in a certain sutra as this:² "When the five evil paths are passed over crosswise those paths will be naturally closed." Those who believe, therefore, in the saving Vow of the Tathāgata without the least shadow of doubt can not go to hell (Naraka) on their own accord, even if they desire to go there, because they are already taken up into the saving Light of the Tathāgata Amida and predetermined to be reborn in the Land of Bliss. For this reason, we, who owe greatly and abundantly like a bulky measure of rain and mountain to the Tathāgata's mercy and compassion, should only recite the Name of the Buddha throughout day and night, and this should be done in the sense of requiting the Buddha's favour. This is the very thing meant by obtaining the True Faith.

With reverence, I remain.....

¹ *The Amitāyur-dhyāna-sūtra.*

² *The Larger Sukhāvati-vyāha.*

Any one who is desirous to get thoroughly into the quintessence of the faith of our religion (Shin) need not always be wise and ingenious; he is only to know himself to be deeply sinful and shallow-minded; and understanding that there are no other Buddhas than Amida who can save even such a miserable soul as he; he should straightway determine to cling tightly to the sleeves of the Buddha Amida with whole-hearted devotion and depend entirely upon Him in regard to the obtainment of his Rebirth in the Pure Land. If he should do this, the Tathāgata Amida, filled with a great joy, will shed his great saving Light, which radiates many times eighty-four thousand beams, from His body and take him up into it thenceforward. So we should understand that this is the meaning of the passage in a certain sūtra, which runs thus: "The Light shines universally in the ten quarters; sentient beings who believe in the Nembutsu are taken up into it; and if they are once taken up into it they are never forsaken." Oh! I see there is now no trouble of my attaining Buddhahood! How excellent and praiseworthy the Original Vow which is supremely mundane is! How grateful we do feel for the Light of Amida! If we do not come in contact with the potent condition of the Light it is entirely beyond hope for us to extirpate dreadful sickness which is ignorance and karma-hindrance, accumulated from time immemorial. Fortunately, however, here is one who, on account of his past good karma, could meet with the potent condition of the Light and has now firmly established faith in the Other Power; though it seems he has established faith by himself yet it is soon clearly understood that the faith he has now harboured is transferred by the Tathāgata Amida; therefore it is not the faith which the devotee obtains by his self-power, but it is the great faith in the Other Power, as now clearly observed, transferred by the Tathāgata Amida on to all sentient beings. For this reason, all of those who have once awakened the faith in the Other Power through the

favour of Amida should feel grateful for Him and always recite the Name in order that they may requite the Buddha's favour.

With reverence, I remain.....

* * *

We have in these the exquisite, easy exposition of the doctrine of salvation by faith in the shortest possible manner, but you must not imagine by these that Shin is a shallow, superficial popularisation of Buddhism. Japanese Buddhism has generally its basis upon the abstruse philosophy of Mahāyāna Buddhism, yet on the surface it seems to have taken a very easy and simple form, and this is particularly the case with Shin. Take and read the standard work of Shin, the *Kyō-gyō-shin-shō*; there you will see twenty-one sūtras and thirty-three śāstras and commentaries are freely quoted to give a firm ground to the faith-system of the Shōnin. The work is well worth one's life study. Yet in spite of his grand scholarly work the Shōnin's heart was ever intent to present Buddhism as a living religion and offer it widely to the masses. If Buddhism has truth in it, and is a living religion full of vital power, it can neither remain as the Buddhism of meditation in India nor as that of contemplation and commandment (*śīla*) in China; it should not be confined to the mountain recesses or secluded monasteries, to be monopolised by the choicest few; it must be active and effective in the grim realities of life; it should be practical and not be a subject for scholarly speculation. With these ideas in mind, it is likely that the Shōnin looked through the various teachings given by the Buddha Śākya-muni, and finally found under the personal guidance of Hōnen the teaching of salvation by faith in the Original Vow of Amida, as is promulgated only in the *Larger Sukhāvati-vyūha*. He saw there the general summary and conclusion of all the Buddhist teachings. Declares the Shōnin:¹

¹ 如來所以興出世，唯說彌陀本願海。

"The reason why the Tathāgatas [including Śākya-muni] manifested themselves in this world is solely that they might proclaim the great ocean of Amida's Original Vow."

Firmly confident with himself and his ideas of salvation, the Shōnin came out with his Shin Buddhism as the religion of the masses and householders. Such an undertaking was only possible for such a personage as Shinran Shōnin who, in spite of his wide learning and deep scholarship came down from the seat of priesthood in all humility to the level of the masses to go in company with them,¹

¹ The Shōnin never intended to be the founder of a sect. The fact is known, among others, by the following passage:

"I, Shinran, have no disciples to be called mine. The reason is this, that when I preach the teaching of the Buddha Tathāgata to all sentient beings in the ten quarters I am only acting as a proxy of the Tathāgata; I have no intention to propagate any novel idea of my own concerning Buddhism; what I have in view is nothing but to believe for myself, and to let others know and believe, in the teaching of the Tathāgata. Except for this I do not teach anything else to call others my disciples."

Holding this attitude he came in contact with many followers and called them "my friends and companions in faith."—*The Letters of Rennyo Shōnin*, No. 1 of Pt. I. See also the *Tanni-shō*, chap. 6.

The Shōnin is also said to have uttered the following words, beautiful and memorable, at his death-bed:

"I am, now at the end of my life, going back to the Pure Land of Peace and Bliss, but will return among you like the waves that wash the shore of Wakanoura.

If you have a joyous feeling by yourself know that you are in company with another person;

If you two share a joyous feeling, know that there is a third person with you; and the [unseen] one [in each case] is no-body else than Shinran himself."

Here the "joyous feeling" denotes that of the Shin devotee who, living in faith transferred by Amida, recites the Name which originates in the Vow. By this we can see that a mystical fellowship between the Shōnin and his followers is kept warmly for ever through the faith in the Name.

(By the way it is interesting to find a somewhat similar expression to this in the New Testament, which runs: "Where two or three are gathered in my name, there am I in the midst of them." Though this is undoubtedly beautiful in thought there is a wide difference from

calling himself "a simple-hearted man with a shaven head."¹ His religious greatness is seen from the posthumous title "the Great Master of Seeing into Truth,"² given by the great Emperor Meiji. The title is derived from the passage, "Seeing into Truth with Wisdom-Eye,"³ which appears in the *Larger Sukhāvati-vyūha*. The great religious genius as he was "saw into truth" and presented it to us as the religion of "Hearing." By this, and by this only, we who are ignorant and confused, are enabled to open up as flowers of Enlightenment in the life to come, just as the lotuses bloom into pure white flowers, with their roots deeply buried in the muddy pond. Says the Shōnin in his *Shōshin-ge*:⁴

"If any man, whether good or bad, hears and believes the all-saving Vow of the Tathāgata Amida, he will be praised for his excellent, supreme comprehension of the Name, and is called a white lotus flower (puṇḍarīka), by Śākyamuni and all other Buddhas."

And again, in the *Wasan* we read:

"Convincing ourselves as a mass of worldly passions,
If we trust ourselves to the power of the Original Vow
We shall be enabled to enjoy the supreme virtues⁵ of
Dharma-essence (Nirvāṇa) in the life to come,
As soon as we leave our bodies filled with impurities."

KENSHO YOKOGAWA.

what I quoted above, as "my name" here means the name of Jesus and does in no sense originate in a vow as we have in Shin Buddhism.

¹ 愚禿 (gutoku).

² 見真大師 (Kenshin-Daishi).

³ 慧眼見真 (Egen-kenshin).

⁴ 正信念佛偈 (Shōshin-nembutsu-ge) is the full title of it and 正信偈 (Shōshin-ge) is its abridged form, (Song of the Genuine Faith in Nembutsu).

⁵ The supreme virtues numbering four are "Eternity, Joy, Non-ego, and Purity."

HŌNEN SHŌNIN AND SHINRAN SHŌNIN : THEIR NEMBUTSU DOCTRINE

1

The Pure Land doctrine and teaching that we shall be saved by the practice of the Nembutsu, is not the exclusive possession of the Japanese Pure Land Buddhists; it was once current in India, where various sutras advocating it were produced and many scholars exhorting it appeared; it still exists in China, though not in so flourishing a state as of old, when "the Nembutsu was heard everywhere on the roads." But it is in Japan that it reached its full development as Shin Buddhism of Shinran Shōnin, who established this sect on the foundation of the Pure Land teaching of Hōnen Shōnin. Here the Nembutsu has its deeper meaning unfolded, which was long latent in the previous Pure Land doctrine.

2

Hōnen Shōnin (1132-1212) studied Buddhism on Mt. Hiei, the then centre of Buddhist learning and discipline in Japan, and was reputed as a man of great piety and erudition; but, failing to attain the way of deliverance, he experienced great spiritual sufferings. From the study of the various writings by the Pure Land masters, especially of Genshin's *Ōjō-yōshū*,¹ in which the practice of the Nembutsu is exhorted as "the eye-and-foot for those who live in this

¹ The *Ōjō-yōshū* 往生要集 (Collection of the Important Passages Exhorting Rebirth in the Pure Land), A work in three fasciculi, written by Genshin in 985. This is a typical work on the Pure Land doctrine, produced in Japan before Hōnen's time. It contains the detailed descriptions of hell and Pure Land and the various ways of the Nembutsu practice. Genshin (942-1017), author of this book, was a Tendai priest, but he deeply believed in the Pure Land teaching. He is also called Eshin Sōzu and is renowned as a painter and sculptor.

defiled world of this degenerated age," he proceeded to the special study of Zendō's *Commentary on the Meditation Sutra*.¹ This commentary, however, is not a mere commentary of the text as it is really a record of the inner experience of a devout soul who gave up his soul absolutely to the power of Amida. One day when Hōnen Shōnin was forty-three years old, he read this Commentary and came upon the following passage: "To invoke the Name of Amida with singleness of heart, walking or standing, sitting or lying, without regard to the length of time, in which the Nembutsu is practised, and never to abandon the practice even for a single moment, is the right definite cause of your rebirth in the Pure Land; for it is in accordance with the Original Vow of the Buddha." This passage hitherto overlooked now struck his mind, and his eye was suddenly opened to the truth that even the ordinary mortals with their thoughts in all confusion can be reborn in the Pure Land by the practice of the Nembutsu only. Immediately he put aside all other works on Buddhism, becoming an ardent follower of the Nembutsu practice.

The conversion of Hōnen Shōnin was an epoch-making event not only in the history of his own life but in that of Japanese Buddhism; for it turned out to be the starting-point of all the Pure Land doctrines now flourishing in Japan. But apart from such historical significance, the event has an intrinsic value as a case showing the development of a religious soul. Long after the conversion Hōnen Shōnin one day said to a disciple of his, "The words 'For it is in accordance with the Original Vow of the Buddha'

² The *Meditation Sutra* is one of the three sutras on which Pure Land Buddhism stands. It records how Śākyamuni accompanied by Ānanda came to the royal palace in Rājagriha where Queen Vaidehi was imprisoned and what he preached to her concerning the possibility of all sentient beings to be reborn in the Pure Land after the deliverance from this world of suffering. There are many commentaries on this sutra, but Zendō's is the most excellent. Zendō (613-681) the commentator is one of the most famous Pure Land Buddhists in China. His commentary on the *Meditation Sutra* consists of four fasciculi.

went deep into my soul and has become fixed in my mind." How was it that such apparently simple-looking words could produce such a significant effect on Hōnen Shōnin? To understand it we must trace the psychological background which led to his conversion; his spiritual suffering was long and arduous which steadily moved his mind towards a self-awakening, culminating with his conversion.

"As I had a deep desire to be delivered from the round of birth-and-death," Hōnen Shōnin tells of his period of storm and stress, "I practised various kinds of meritorious deeds, believing in the various teachings ascribed to Buddha. There are indeed many doctrines in Buddhism, but they may be summed up in three disciplines: the precept-observance, meditation and knowledge. They are practised by adherents of the Hinayana and of the Mahayana, both esoteric and exoteric. But the fact is that I do not keep even one of the precepts, nor do I practise any form of meditation. A certain priest has said that without the observance of the precepts there is no realisation of *samādhi*. Moreover, the heart of the ordinary mortals, because of his surroundings, is always liable to change, just like the monkey jumping from one tree to another. It is indeed in a state of confusion, easily moved and difficult to control. In what way does the right knowledge of non-outflowings arise? Without the sword of the knowledge of non-outflowings, how can one get free from the chains of evil karma and evil passions? Unless one gets free from evil karma and evil passions, how shall he obtain deliverance from the bondage of birth-and-death? Alas! Alas! What shall I do? The like of us are incompetent to practise the three disciplines of precept-observance, meditation, and knowledge. So I visited and inquired of many scholars and wise men whether there is any other doctrine than these three disciplines that is equal to my poor understanding, and whether there is any other practice that is suited for my poor abilities; but I found none who could either teach it to me or even suggest it to me."

Such was his state of mind at the time when he was seeking after the truth. Here we find him in a miserable condition, with his deep desire to be delivered from the round of birth-and-death on the one hand, and his inevitable recognition on the other of his own poor abilities insufficient to effect this. The fierceness of the conflict between these two opposing forces was about to make him a spiritual wreck, when suddenly there dawned upon him a light of emancipation, bringing him into a realm of joy and peace.

3

When viewed as a doctrine, the teaching of Hōnen Shōnin is plain enough and there is nothing abstruse about it: Invoke Amida's name with singleness of heart, without doubting that this will issue in rebirth, and you will assuredly be reborn in Amida's Land, because it is in accordance with his Original Vow.

Hōnen Shōnin states in the concluding remarks of the *Senjakushū*, his chief literary work: "If you wish immediately to get out of the round of birth-and-death, there are two excellent doctrines, of which you should just leave the Holy Path Gate and enter the Pure Land Gate in preference. If you wish to enter the Pure Land Gate, there are two kinds of work, pure and mixed, of which you should just lay aside the mixed works and practise the pure works in preference. If you wish to practise the pure works, there are two kinds of cause, right and helping, of which you should still render the helping cause secondary and devote yourself to the practice of the right definite cause. The right definite cause is to invoke the Buddha's name. The invoking of the Name assures your obtaining rebirth, for it is the virtue of the Original Vow of the Buddha."

The Original Vow of the Buddha here referred to is the Vow awakened in Amida while he was yet in his disciplinary stage and was called the Bodhisattva Dharmākara, as is described in the *Larger Sukhāvativyūha Sutra*. The

Bodhisattva Dharmākara's Original Vow consists of forty-eight items but the nucleus is the Eighteenth Vow, which runs thus: If those beings in the ten quarters should believe in me with serene thoughts, after my attainment of Buddhahood, and should wish to be reborn in my country, thinking of me [or repeating my Name], say ten times 乃至十念, and if they should not then be reborn there, then might I not obtain perfect knowledge.

Now the words 乃至十念 are interpreted by the Chinese commentators in two different ways: according to which of the two meanings of the word 念 (*nien* in Chinese) is adapted: the one is "to think" and the other "to recite." Some commentators preferring the first interpreted the 乃至十念 as meaning "should think of me, say, ten times;" while the others who took to the second explained the phrase as meaning "should repeat my Name, say, ten times." Each of these interpretations was reasonable and supported by the various sutras.

Hōnen Shōnin advocated the latter interpretation and took 念 to mean the vocal practice. The reason was as follows: Amida is Mercy itself; as he is merciful, he wishes to embrace all suffering beings who, owing to their poor abilities, are unable to achieve by themselves any kind of works deserving emancipation; and this is the reason of his Vow. Therefore 念 of the Original Vow of Amida is the excellent and easy vocal practice which can be practised even by the ordinary mortals of confused thoughts, and not the difficult practice of meditation which the abled alone can practise.

Now Hōnen Shōnin identified this 念 of the Original Vow meaning vocal utterance with the 念 of the Nembutsu of the *Meditation Sutra*. In the *Meditation Sutra* we have, "The light of Amida illumines all the worlds in the ten quarters and takes in and never forsakes those beings who practise the Nembutsu."

The Nembutsu (*nien-fo* in Chinese, and *buddhānusmṛiti*

in Sanskrit), however, has not always been regarded as a vocal practice. Historically speaking, the Nembutsu started as one of the three devotions: the devotion to the Buddha, to the Dharma and to the Sangha; but along with the development of the idea of Buddha, it made itself independent of the other two devotions. As there are various bodies of Buddha, so various types of the Nembutsu developed. Generally speaking, it has four kinds: (1) the meditation on Buddha as he manifests himself in the thirty-two major and eighty minor features, (2) the meditation on Buddha as the absolute truth itself, (3) the meditation on Buddha's images and pictures, and (4) the reciting of his Name.

Now many scholars regarded the Nembutsu of the *Meditation Sutra* as one or another of the three types of meditation, and it was Zendō who, from a careful study of the Pure Land scriptures, concluded it to be the vocal practice of reciting the Buddha's name. Hōnen Shōnin followed Zendō and founded a new sect in Japan under the banner of "For rebirth, the Nembutsu is essential."

Now Hōnen Shōnin exhorted this vocal utterance of the Nembutsu in all his sayings and writings. The typical one is the *Ichimai-kishōmon* ("One-Sheet Document"), which was given as his last message to Genchi, one of his disciples, "By Nembutsu I do not mean such practice of meditation as is referred to by the wise men of China and Japan, nor is it the invocation of the Buddha's name, which is practised as the result of study and understanding as to the meaning of the Nembutsu. It is just to invoke the name of Amida, without doubting that this will issue in the rebirth of the believers in the Pure Land. Just this, and no other considerations are needed. Mention is often made of the three-fold mind and the four forms of exercise, but these are all included in the belief that a rebirth in the Pure Land is most conclusively assured by the Namu-Amida-Butsu. If one imagines something more than this, one will be excluded from the blessings of the Two Holy Ones, Amida and Śākya-

muni, and left out of the Original Vow. Those who believe in the Nembutsu, however learned he may be in all the teachings of Śākyamuni, shall behave like an ignoramus who knows nothing, or like a simple-hearted woman-devotee; avoid pedantry, and invoke the Buddha's name with singleness of heart."

The Nembutsu is indeed an easy practice; but is it effective in bringing realisation? In fact as to the efficacy of the oral Nembutsu, there was a difference of opinion among scholars of all ages. Many of them regarded it as no more than a means subsidiary to some other work with which it should be practised. But Hōnen Shōnin considered it more efficient than any other work, so that it has an independent value by itself. The reason is as follows. In the first place, the name itself is excellent, "because it contains in it all the virtues. All the merits of inner realisation of the Buddha, such as the four kinds of wisdom, the threefold body, the ten powers, the four forms of confidence, and all the merits of outward activities, such as features, light, sermons, and the benefitting of others—all these are wrapt up in the name of Amitābha Buddha. Therefore, the name has all-surpassing merits. Not so is it with the other works, which are limited to some one aspect; therefore, they are regarded as inferior." Secondly, the Nembutsu is excellent, because it is dependent upon Vow-power strong enough to break karma-power. In his letter sent to Shōnyobo he states; "...You should practise the Nembutsu with singleness of heart, taking firm hold upon the Original Vow, without harbouring one thought of doubt as to this, that when one invokes Namuamidabutsu even just for once, however sinful he may be, he is reborn in Amida's Land by the power of the Buddha's Vow...."

The Nembutsu is thus excellent and need not be assisted by any other work. Says Hōnen Shōnin, "No prescribed manners are required in the practice of the Nembutsu. No special attention is to be paid to your bodily position, nor

to your mental attitude, good or bad. The only thing that is needed is to let your heart be true." Again, "Set the Nembutsu on its own legs, as is given in the Original Vow. Do not seek assistance in any other work. Those who seek assistance in any other work shall be reborn in the outskirts of the Pure Land. To seek assistance in any other work means to seek assistance in wisdom, to seek assistance in morality, to seek assistance in the wish for enlightenment, and to seek assistance in charity. Therefore, let a good man practise the Nembutsu as he is, let a bad man practise the Nembutsu as he is; just to practise the Nembutsu according to his inborn nature is what I mean by the Nembutsu not seeking assistance in any other work."

Thus the Nembutsu exhorted by Hōnen Shōnin is an easy vocal practice and yet an excellent work. Therefore it is the thing just meant for those who are suffering from the painful inner conflict which they feel taking place between their earnest desire for emancipation on the one hand and their consciousness on the other hand of their utter inability to achieve the desired end by themselves. The Holy Path Buddhism is for the chosen few who are strong enough to discipline themselves according to various forms of self-mortification. But even those who claim themselves competent enough for such hard works, if they are awakened to their actual situation, must acknowledge their poor abilities and accept the Pure Land teaching. We are all weak, and unless we give ourselves up to something higher than ourselves we are unable to save ourselves. Here is the characteristic feature common to all the Pure Land teachings originating from Hōnen Shōnin.

Thus the teaching of Hōnen Shōnin may be summarised as the teaching of "Rebirth by the Nembutsu" and should be understood as meaning that the believer obtains his rebirth not by the merit of his Nembutsu practice but by the power of Amida's Vow as was experienced by Hōnen himself in his Nembutsu practice. He often warned his

followers not to become involved in doubt as to their rebirth by relying upon the inconceivable power of Amida's Vow and not to forget that the Nembutsu practice and the realisation of Amida's Vow-power are inseparable. Hōnen Shōnin said, "We sinful mortals have no such faith-power as to effect our desire by ourselves alone. Our rebirth is indeed due to the inconceivable power of Amida's Vow."

The real significance of the Nembutsu practice is thus to give up oneself to the power of the Buddha. When the believer invokes the Buddha's name, he is reminded of the Buddha and is made inseparable from the Buddha, and protected by the Buddha's power he is enabled to obtain rebirth. This is why the Nembutsu in which the substance of Buddhahood is comprised is regarded as superior to the other works, each of which represents only one aspect of the Buddha. Again this is why those who invoke the Buddha's name are considered to be related with the Buddha in three ways, "intimate," "near," and "helpful." All hinges on the Vow-power. Here is the fundamental principle of Hōnen Shōnin's doctrine.

4

Now the reader will admit that the teaching of Hōnen Shōnin outlined above is comparatively simple, containing nothing abstruse; but he will also recognise that it is too comprehensive; there are many points in it which are likely to become subjects of controversy. In fact, various problems arose even while Hōnen Shōnin was living, and after his death these problems came to be vehemently discussed among his followers.

Of these problems, the most current was the one concerning the length of time in which the Nembutsu is to be practised. Hōnen Shōnin declared, "The right definite cause for the rebirth is to invoke the Buddha's name." But "to invoke the Buddha's name" does not settle the question how many times of such invocation really make up the right

definite cause? Therefore, there arose the question: Is it necessary to invoke the Buddha's name throughout one's life, or is it enough to invoke it just for once?

Some maintained that, faith being important for our rebirth, the Nembutsu once invoked is enough; and that the invoking of the Buddha's name more than once belies the Original Vow of Amida. Others maintained that, work being important, the Nembutsu is to be practised during one's whole life; and that the Nembutsu practice is completed in one's hour of death, while the Nembutsu in ordinary times is the deed of necessary preparation.

Another problem no less current was the one concerning the way of dealing with the so-called good works. Since we are living in this world, we encounter various occasions to do good works so-called. Are they to be wholly given up as deeds of no value or to be encouraged as works for rebirth? Some maintained that we should devote ourselves to the Nembutsu practice, paying no attention to the nature of the work we accomplish, for this is in accordance with the Original Vow of Amida; while others maintained that we should do every work of good as well as the Nembutsu practice, for we differ in natural endowments and live in different circumstances, and the way of deliverance is not always the Nembutsu but sometimes is the so-called good works; for this is also in accordance with the Vow of Amida who vowed the rebirth by the practice of good works as well as by the Nembutsu practice.

Of these two kinds of controversy, the first came naturally out of logical inquiry into the idea of the right definite cause. In logic, however, everything is relative; merits are always attended by defects. In this controversy between adherents of the once-invoking theory and those of the many-times-invoking theory, they both may be right and both wrong. The former may be asked: Why should they not consider the Nembutsu which is repeated after the once invoking to be the right definite cause of rebirth? To ad-

herents of the latter theory, we say this: Why should they not consider the Nembutsu in ordinary times to be the right definite cause of rebirth? Logically reasoning, we have to inquire what is really meant by the right definite cause of rebirth, and also by the Nembutsu?

The second controversy is the natural result of regarding the Nembutsu as being on the same plane as with good works. In this case, the Nembutsu like other works is a deed of merit, by means of which the believer wishes to obtain rebirth. If the Nembutsu is practised in this way, when can the believer be assured of his rebirth? Can he ever find peace of mind? There will be no end of practising the Nembutsu and yet there will always be doubts as to his rebirth lingering in his mind. The same may be said of other works as the cause of rebirth. Is the Nembutsu thus ineffectual? Should the Nembutsu be regarded as a deed of merit?

The fault common to adherents of these respective views is that they try to measure what is really beyond logical measurement with their own intellect and do not know the Nembutsu, which is something beyond logic, and something on a higher plane, having no direct relation to any good work. In other words, they do not realise their own actual situation nor the boundless mercy of Amida's Vow.

This being the case, these controversies are never to be settled on the logical and common sense plane. The only way to settle them is to transcend logic and go back deep into the ground of our religious experience, out of which the Nembutsu comes up, and see into the original significance of the Nembutsu practice. This was the task imposed upon the disciples of Hōnen Shōnin, especially upon Shinran Shōnin.

5

While he was staying on Mt. Hiei for twenty years, Shinran Shōnin studied Buddhism in its various forms, but

his chief concern was to obtain purity and sincerity of the heart, which is the first step towards the realisation of the truth. Endeavours were made in various ways, but all were of no effect. "Even though I endeavour to attain a concentrated state of mind, the waves of mentation incessantly move. Even though I endeavour to meditate on the true aspect of mind, the clouds of false discrimination still hover about me."

This made him conscious that all his understanding and deeds were false and untruthful and that he had no merit whatever to be turned over towards enlightenment. "Evil in our nature can never be abolished. We are all in our hearts like vipers and reptiles. Our deeds meant for good are all called untruthful, as they are tainted with the poison of evil desire and falsehood."

Here he was obliged to face an abyss of karma, where the darkness of ignorance prevails. Indeed, everything is governed by karma, and "nothing in this world is in our power"; and all our acts, "even a sin, as insignificant as a particle of dust on the tip of a rabbit's or sheep's hair, is done owing to the karmaic laws," by which we reap what we sow; and our karma goes beyond our present existence; it is given to us *a priori* before we are born and it is the result of an accumulation of all our past lives. The root of this karma is the evil passions, of which the nucleus is ignorance. We all transmigrate on account of our karma due to ignorance.

Thus he was cognisant of his own actual situation like Zendō who says, "I am a sinful mortal, suffering the pain of birth-and-death from time immemorial, wandering through the six paths of existence, and knowing nothing whatever as to the way to escape from transmigration." And yet he was an earnest aspirant for deliverance; "Human life is indeed difficult to obtain, and Buddhism is indeed difficult to receive, if I am not delivered in this present existence, when shall I be delivered from this transmigration".

The more one is destined to be in hell, the more one wishes to be in paradise. Furthermore, this life itself is impermanent, Shinran Shōnin thought: "If once my breathing fails me, I shall be gone for ever; why then should I be among the earthly-minded companions of this mundane world and exhaust my power in the pursuit of worthless study for the sake of mere fame?" He came down from Mt. Hiei and visited and prayed at various temples and shrines to be told of the way of deliverance and of a teacher who could teach it to him.

At this climax of his inner struggle, he obtained a revelation from the Bodhisattva Avalokiteśvara at the Rokkakudō,¹ and came to Hōnen Shōnin to be instructed in the Pure Land doctrine. "Hōnen Shōnin took special pains to explain to him in a most exhaustive way the essentials of the Pure Land teaching and their ultimate signification." As soon as this was done he came instantly to realise that "it was because I was such a karma-bound being, knowing no clue whatever as to the way to escape from transmigration, that Amida devised the easily practicable Nembutsu and vowed to receive me when I practised it." "The Original Vow of Amida issuing from his meditation for five kalpas is, when considered in its full content, all meant for me Shinran alone. Gracious indeed is Amida who has his Original Vow made just for the sake of my salvation and I have been ever so long on the ever-binding chain of karma."

Amida's true heart penetrated into him and Amida's will to save was realised by him in this experience of salvation. Amida and Shinran, they are not separate now though they are not one; they commune with each other. There is a union of the Buddha and Shinran. All his past struggles were, as he realised in this experience, no more than the

¹ This temple is in Kyoto, and called Chōjōji Temple. It has a hexagonal construction; hence the name Rokkakudō ("Hexagonal Temple"). It belongs to the Tendai Sect and enshrines a statue of Bodhisattva Avalokiteśvara, which tradition ascribes to the work of Prince Shōtoku.

workings of Amida, whose Light illumines all the worlds in the ten quarters; and His salvation was brought out through this Light of Amida and his Name into which he compressed his merciful heart. He realised that all came from Amida's heart and all was received by him as such.

His trouble is gone; for he is now assured to be reborn in the Land of Purity, freeing himself from the bondage of transmigration. A new life has begun in him. He feels himself protected and his deeds praised by the unseen being and Buddhas. He shares now in the purity and sincerity of Amida's heart and all evil is turned into good. He is now embraced in Amida's Light and his heart is filled with blessed joy. He feels immensely indebted to Amida who has saved him and also to all the teachers who have taught this teaching to him and his wish now turns towards the exhortation of the Nembutsu in order to bring those beings into Amida's mercy who are still suffering in the sea of birth and death.

6

True to the spirit of the Pure Land doctrine, Shin Buddhism takes its stand upon the teaching of the Nembutsu-Rebirth. In the *Tannishō* in which Shinran Shōnin's sayings are recorded, we have, "As far as I, Shinran, am concerned, I have no other intention than believing in the good teacher's admonition that I should be saved by Amida through the invoking of the Buddha's name." The good teacher here referred to is Hōnen Shōnin, and to believe in Hōnen Shōnin's admonition is to believe in the Nembutsu-Rebirth, which is the significance of the Original Vow of Amida.

Now in Shin Buddhism this faith in the Nembutsu-Rebirth and the invoking of the Buddha's name are inseparable, and this inseparableness of the two constitutes the chief characteristic of the teaching of Shinran Shōnin. He says in one of his letters to a certain disciple of his, "...The

significance of Amida's Vow is where he vowed that he will receive those who invoke his name into his Land of Purity; therefore, it is very good for one to invoke the Buddha's name deeply believing in the Nembutsu-Rebirth. Even though one may have faith, it is not worth the while, unless he invoke the Buddha's name; while, on the other hand, even though one may invoke the Buddha's name with singleness of heart, he will not obtain rebirth, if he has no deep faith. This being the case, those who invoke the Buddha's name, deeply believing in the Nembutsu-Rebirth, do not fail to be reborn in the Land of Compensation....."

"To invoke the Buddha's name, deeply believing in the Nembutsu-Rebirth" signifies, in its ultimate sense, to thoroughly recognise that we are poor in our abilities and Amida is boundless in his mercy. Or rather we should say according to the believer's experience, as it is inevitable for him to recognise that he is poor in his abilities, and Amida is boundless in his mercy, so it becomes inevitable for him to invoke the Buddha's name, deeply believing in the Nembutsu-Rebirth. What makes it inevitable for him to do so? It is no other than the power of Amida's Original Vow, which is expressed as his Light and Name.

Nevertheless, as there are those who are not awakened to this fact, there is the teaching of the three Vows, three Sutras, three Beings, and three Rebirths. Now according to the general idea of Buddhism, the Buddha has various skilful means to lead all sentient beings to final salvation. Shin Buddhism maintains that this is well expressed in Amida's Vow and Śākyamuni's teaching. As there are those who wish to obtain rebirth by the merit of diverse works, Amida vowed in his Nineteenth Vow that their rebirth take place in the Land of Artificiality, and this Śākyamuni expounded in the *Meditation Sutra*. As there are those who wish to obtain rebirth by the merit of the Nembutsu practice, Amida vowed in his Twentieth Vow that they be reborn in the Land of Artificiality, and that was expounded by Śākyamuni.

muni in the *Smaller Sukhāvativyūha Sutra*. All these are provisionary establishments made out of the skilful means of the Buddha in order to lead those beings to the true way of salvation. The true way of salvation is vowed by Amida in the Eighteenth Vow and expounded by Śākyamuni in the *Larger Sukhāvativyūha Sutra*. Those who are awakened to the mercy of Amida without harbouring one thought of doubt about it are instantly assured of their rebirth in the True Land of Immeasurable Light.

This true way of salvation comprises what is technically known as two kinds of *ekō* (*parināmanā*, "turning over") and four *hō* (*dharma*, "category"). Shinran Shōnin says in his *Ken-jōdo-shinjitsu-kyō-gyō-shō-monrui*, his chief literary work, popularly known as the *Kyō-gyō-shin-shō*: "As I reverentially consider the true doctrine of the Pure Land, there are two kinds of *parināmanā*: the first is the going-out and the second is the coming-back; and in the going-out form of *parināmanā* we distinguish the real doctrine, work, faith, and attainment."

Now Mahayana Buddhism generally teaches to seek enlightenment by going through the stages of Bodhisattvahood, where one is expected to awaken the faith in the Buddha, to understand the truth of suchness, to practise the ten *pāramitās*, and to turn over his merits towards attaining enlightenment and towards helping others to do the same. But in Shin Buddhism we are made to realise how we are situated in this matter of enlightenment. We may seek enlightenment sincerely and earnestly but we find ourselves incapable of doing those works above-mentioned. Are we not defiled and impure in our hearts? Are we not false and untruthful in our deeds and understanding? Are we not lacking in merits which we wish to turn over to others? Are we not lacking in all these qualifications?

Shin Buddhism contends that this is why Amitābha Buddha, having contemplated for five eons in the sincere wish to save those beings, vowed the achievement of the

Buddha's name, in order that they might be reborn in his Land of Purity through the invoking of it; and this is why he effected it through the practice of austerities for endless cons, during which he performed all work always with a pure and truthful heart, and constantly with the idea of benefitting all sentient beings.

This being the case, the Buddha's name is the crystalisation of Amida's truthful will to save, and in it are wrapt up all the meritorious works of his disciplinary stage and all the merits of his Buddhahood. Therefore, the moment his truthful will to save penetrates into the heart of the believer in the form of the Buddha's name, all the virtues belonging to it are instantly transferred to him. He need not turn his faith and works over towards attaining enlightenment. All is given by the Buddha as a gift in the form of the Buddha's name.

This gift (*parināmanā*) is divided into two kinds: *ōsō* which means "going-out" and *gensō* which means "coming-back." By the former the believer is given by the Buddha all that is needed for attaining Buddhahood, and this is considered under four heads: *kyō* (doctrine), *gyō* (work?), *shin* (faith), and *shō* (attainment or realisation). In the coming-back form of *parināmanā* the believer is given the work of compassion: after his enlightenment in the Pure Land, he comes back to this world in order to save those beings who are still suffering here.

These two forms of *parināmanā* are called the *tarikī* *parināmanā*, because they come from Amida's Vow-power, and *tarikī* is another name for the Vow-power. This is one of the special phases of Shin Buddhism and its purport is that our attaining Buddhahood is wholly due to the inconceivable power of Amida's Vow.

Now in this scheme of doctrine, what is the Nembutsu? In the first place, it is the only true doctrine, which is the Buddha's name. It is the vow-object vowed by Amida in his Original Vow, and is the only true teaching expounded

by Śākyamuni in the *Larger Sukhāvatīyūha Sutra*. In the *Kyō-gyō-shin-shō*, we read, "Now to disclose the True Doctrine, this is no other than the *Larger Sukhāvatīyūha Sutra*. The general idea of this sutra is that in Amida the all-surpassing vows were made, the treasury of the Dharma was widely opened, and taking pity on beings ordinary and lowly, he bestowed the jewel of merit upon them; while Shaka coming on earth expounded at length the teachings of the way, and as he wished to save all sentient beings, he blessed them with real benefit. This being the case, the exposition of the Tathāgata's Original Vow is the pivot of the Sutra and the Buddha's name is its substance."

Again the Nembutsu is the only True Work and True Faith: faith is inseparable from work and work is inseparable from faith. The Buddha's name which is work, as the expression of the Buddha's will to save, makes it inevitable for the believer to believe in the Buddha and the believer's faith in the Buddha makes it inevitable for him to invoke the Buddha's name, which is work too. Faith is no other than the believer's realisation of the Buddha's will, and the Buddha's name, *Namu-Amidabutsu*, means "I will receive those who will invoke my Name." The instant this will to save penetrates into the heart of the believer, faith is awakened in him, and this is where salvation is experienced, technically known as "*jushōjōju*," attaining the stage where Buddhahood is definitely promised. This experience of salvation brings with it an exalted feeling and the invocation of the Buddha's name becomes the expression of gratitude towards Amida. This instantaneously attaining that stage, which is to take place in ordinary times, is the most significant phase of Shin Buddhism. It especially distinguishes Shin Buddhism from all other Pure Land doctrines.

Thus in Shin Buddhism, faith and work are not the required condition by which the believer is allowed to be reborn in the Pure Land, but they are the inevitable out-

bursts coming out of the boundless mercy of Amida's Vow. The believer is demanded neither to believe in Amida nor to invoke the Buddha's name, but when his religious experience comes to maturity, he is made spontaneously to believe in Him and to invoke the name. Here all kinds of "scheming" the believer may conceive are abandoned and his being is lost in Amida and all becomes spontaneous with him. May I not say that in this experience of the Shin devotee all the Buddhist experiences of all ages, which are expressed in such terms as "anātman," "sunyatā," "tathatā" and so on, are found crystalised, although in Shin Buddhism these terms are not so frequently met with.

Now the Nembutsu is not the required work but the inevitable work which is beyond our scheming. Therefore it is called "the Irrational Nembutsu." It is not the work to be turned over by the believer towards the realisation of the highest truth. Therefore it is called "the Nembutsu not to be turned over." Again it is not the work practised by the believer in order to obtain some results. It is utterly purposeless. Therefore it is called "the Nembutsu not being a special deed of merit or goodness."

On the other hand, the Nembutsu is the Vow-power, which is not obstructed by any evil karma. Therefore, it is called "the Nembutsu Un-obstructed." It is called "the Right Wisdom to turn evil into virtue," because it drives away the darkness of ignorance. Again it is called "the True Law of Exquisite Communion, because through it the Buddha and the believer commune with each other.

7

In concluding this paper, let me quote two passages from the *Tannishō*, one showing the deep spiritual relation between Hōnen Shōnin and Shinran Shōnin and the other showing the all-importance of the Nembutsu.

(1) "Your intention of coming here after a long journey through more than ten different provinces even at

the risk of your lives, was simply to hear from me concerning the way of rebirth in the Pure Land. It would, however, be a great mistake on your part, if you assume my knowledge of some other ways of being reborn in the Pure Land than saying the Nembutsu, and also my knowledge of some secret religious texts, and envy me on that account. If you hold such a belief, it is best for you to go to Nara or to Mount Hiei, for there you will find many learned scholars of Buddhism, and learn from them as to the essential means of being reborn in the Pure Land. As far as I, Shinran, am concerned, I have no other intention than believing in the good teacher's admonition that I should be saved by Amida through the invoking of the Buddha's name. I am entirely ignorant as to whether the Nembutsu is really the cause of rebirth in the Pure Land, or whether it is the deed meant for hell. I should never regret even if I were to go to hell by being deceived by Hōnen Shōnin. The reason is that if I were so constituted as to become Buddha by performing some deeds of merit and went to hell by reciting the Nembutsu instead, then, I might regret that I was deceived. But I am the one who is incapable of observing any deed of merit, and for that reason, my ultimate abode is no other than hell itself. If the Original Vow of Amida were true, the teaching of Śākyamuni could not be untrue; if the teaching of Śākyamuni were true, the commentaries of Zendō could not be untrue; if the commentaries of Zendō were true, the teaching of Hōnen Shōnin could not be untrue; if the teaching of Hōnen Shōnin were true, how could it be possible for me, Shinran, to utter untruth? In short, such is my faith. Beyond this, you are at liberty as to whether you would believe in the Nembutsu or discard it altogether."

(2) "Whether things are good or bad, I know absolutely nothing about it. The reason is this. If I were able to penetrate into the goodness of things as completely as Amida knew it in his insight, I might be allowed to say

that I knew the goodness of things. If I were able to penetrate into the badness of things as completely as Amida knew it in his insight, I might be allowed to say that I knew the badness of things. But, with the ordinary mortals full of evil passions and in this world of impermanence and of pain and suffering which is like a house on fire, all is empty, there is nothing true. The Nembutsu alone is true."

SHIZUTOSHI SUGIHARA.

TRACT ON STEADILY HOLDING TO [THE FAITH]

PREFATORY NOTES

This short treatise (*shō*) known as "Shūji"¹ (literally, "steadily holding to" or "holding on") is a compilation by Kakunyo of Shinran's sayings on the Shin teaching. At the time of Kakunyo (1270-1351) who was the great grandson of Shinran, divergent views prevailed concerning the interpretation of the doctrine of Rebirth by Nembutsu. Wishing to hold up against the prevailing heterodoxies the view which he learned as orthodox from his predecessors, he selected five topics, on four of which the founder's views are quoted while on the remaining one the compiler expresses himself. These selections were given to Gwanchi, of the province of Hidachi, at whose request in fact they were selected. The author wants to see all his readers hold on faithfully to the founder's teaching as stated in this tract. Hence the title "Tract on Steadily Holding to [the Faith as held by the Holy Master of the Hongwanji]," that is, by Shinran Shōnin.

The following will be found helpful for a better understanding of the text.

According to the Jōdo teaching, the Buddha accompanied by a host of Bodhisattvas comes to greet his devotees to the Land of Purity and Happiness when they are about to pass away. Therefore, thoughts they may cherish at "the last moment" of death have a deciding influence over their future course of existence. If they cherish wrong thoughts they are bound for hell, but if they have the right kind of thoughts they will surely see the holy host appearing among the purple-coloured clouds to take them up to Heaven. This is the belief entertained by followers of the Jiriki (self-

¹ 執持鈔

power) school. Those of the Tariki (other-power), on the other hand, hold that what is most efficient as the cause of rebirth in the Pure Land is to have the right thought even for once in their "ordinary hours," that is, while they are actively living, which ensures their joining the "order of steadfastness." When this joining takes place, they are assured of rebirth in the Pure Land, hence of enlightenment; no matter what thoughts they may have at the last hour of death. We can, according to them, never be sure of our thoughts while we are at the point of death, for we may die in agony with no time for recollection and mental adjustment. What conditions the rebirth is not the thought we may happen to hold at the last moment of death, but the right one awakened in our ordinary moments of life. This means that the rebirth is a matter of faith and not of merit accumulated by good works. Have a faith thoroughly established in the Original Vow of Amida and he will see to it that we are reborn in his Pure Land when this earthly life comes to an end. But as long as we rely on the merit of good deeds performed by our "self-power," which is always found limited in every way, we can never be sure of attaining our object. Work cannot in its nature be "the efficient cause" of rebirth in Amida's Land. "The efficient cause" comes from Amida, and without our being supplied with it by his grace, we are left helpless in our aspirations. The Name, "Namu-amida-butsu," is "the efficient cause" supplied by Amida for our rebirth in his Land; therefore, by cultivating faith in him and calling his Name, the devotees are ushered into the "order of steadfastness," whereby they have the assurance of rebirth or Nirvana. (In the Jōdo teaching generally, Nirvana is used in the sense of enlightenment. Rebirth and Nirvana and Enlightenment are synonyms.)

The idea of merit-transference, we must know, is really at the bottom of the whole system of thought which makes up the teaching of Shin as distinguished from the Jōdo.

All the merit Amida has accumulated for innumerable eons by his good and unselfish deeds is vowed by him to be transferred on to all sentient beings so that the latter, however evil-minded and crime-committing and deficient in true wisdom, will be thereby directed towards the Pure Land. If they were to rely upon their own resources, they would never be delivered from the whirlpool of birth-and-death because they are by nature too limited in knowledge and virtue to achieve their own final emancipation. Amida as Eternal Life and Infinite Light turns all his wisdom and love and virtue towards all sentient beings and causes them to look up to him and awaken a faith in their hearts which assures them of being reborn into his Land of Purity. The whole mechanism of rebirth, or salvation to use Christian terminology, is set to work when the devotee utters even for once from the very depths of his being—that is, moved by the other-power of Amida, the miraculous phrase, “*Namu-amida-butsu*,” which vibrates with Amida’s transcendental wisdom and all-embracing love.

THE TEXT

1

The Holy Master of the Hongwanji said:

The Welcoming Buddha¹ is meant for those who believe in Rebirth by Works, because they are devotees of self-power. To wait for the Last Moment, to rely upon the Welcoming Buddha—this is said of those who believe in Rebirth by virtue of Works. As to those devotees [of other-power] who cherish a true believing heart, they abide with the Order of Steadfastness,² because of [Amida’s] all-

¹ This refers to the Jōdo belief as stated in the Prefatory Notes that the Buddha with a host of Bodhisattvas appears before the devotee when he is at the point of death, in order to welcome him to the Land of Purity and Happiness.

² This is the stage where the faith is firmly established with no possible regression. It is reached while in this life and is the assurance

embracing Light from which no beings are excluded. And as they abide with the Order of Steadfastness, they are sure of Nirvana. There is no need for them to wait for the Last Moment, nor for the Welcoming Buddha: this is the idea of the Eighteenth Vow.¹ To wait for the Last Moment, to rely upon the Welcoming Buddha—this is the idea of the Nineteenth Vow² in which Rebirth by Works is promised.

2

Further he said:

This self who is unable to distinguish right from wrong, good from evil, who has no claim even for little deeds of love and compassion, and yet who is willing just for name and gain to pose as teacher—[how shameful!]. What is of the foremost importance for one who wishes to be reborn in the Pure Land is a believing heart—and all other things are of no concern whatever. Rebirth is the greatest event of life and is not the matter for the ordinary man to achieve by himself, it is altogether to be left in the hands of Amida. Not only we ignorant beings but even Bodhisattvas, including Rebirth in the Pure Land when the present span of life comes to an end. In the *Wasan* we read:

Any one who obtains the true believing heart
Instantly abides with the Order of Steadfastness [in this life],
If he is thus qualified to abide in the condition of no-retrogression

He is firmly assured of attaining Nirvana [in the Pure Land].

¹ The Eighteenth Vow is as follows:

"If after my obtaining Buddhahood all beings in the ten quarters should not desire in sincerity and trustfulness to be born in my country, and if they should not be born by only thinking of me for ten times, except those who have committed the five grave offences and those who are abusive of the true Dharma, may I not attain the Highest Enlightenment."

² The Nineteenth Vow is as follows:

"If after my obtaining Buddhahood all beings in the ten quarters awakening their thoughts to enlightenment and practising all deeds of merit should cherish the desire in sincerity to be born in my country and if I should not, surrounded by a large company, appear before them at the time of their death, may I not attain the Highest Enlightenment."

ing Maitreya of one more birth, cannot measure the incomprehensible wisdom of the Buddha. How can we then of little wisdom measure it? I repeat most emphatically that [the matter of Rebirth] is to be entirely left with Amida's Vow. [Those who take to this view] are known as the Other-power devotees in whom the awakening of a believing heart has taken place.

Therefore, as regards myself I have no idea as to my destiny whether I am bound for the Pure Land or for hell. According to my late master (that is, Hōnen Shōnin, of Kurodani); "You just follow me wherever I may be." This being what I have been told by him, I am ready to go wherever he is bound for—even for hell be it. If I did not happen to see my good master in this life, I, ignorant as I am, may not know where else to go but to hell. But being instructed by the holy master I have been enabled to hear Amida's Original Vow and to understand the reason of His all-embracing Light from which no beings are excluded. Thus to be detached from birth-and-death—which is difficult, and to be assured of Rebirth in the Pure Land—which is also difficult: this is most certainly not due to my power. Even if my holy master deceived me as to trusting in Amida's Buddha-wisdom and reciting the Nembutsu—which might really be the deed for hell but which he made me think to be the efficient cause of my Rebirth in the Pure Land, and even if I should thereby fall into hell, I would have no regret whatever.

The reason is: if there were no chance at all for me to see my clear-sighted master, my destination would decidedly have been no other place than the evil path. But if I, deceived by my good master, should fall into the evil path, I would not be all by myself, I would have my master with me. My destination after all may be hell, but inasmuch as I have made up my mind to follow my late holy master wherever he is bound for, whether it be for a good existence or for an evil one, I have no choice of my own.

[Comments: Kakunyo] "This is the attitude of mind assured by the other-power devotee who has given up the self-power faith."

3

Further, he said:

The monk of Kōmyōji (that is, Zendō¹) comments on the significance of the Eighteenth Vow dealing with Rebirth² through the Nembutsu³ as is given in the *Dai-muryōju-kyō*:⁴ "There are no beings, good or bad, who are reborn [in the Pure Land] without riding on Amida-Buddha's Great Vow which functions as the most efficient agency [for the event of Rebirth]." The idea is: however good a man may be, he is incapable, with all his deeds of goodness, of effecting his Rebirth in Amida's Land of Recompense. Much less so with bad men. Except for the three (or four) evil paths of existence, where else can their evil deeds bear fruit? How can these be the cause of Rebirth in the Land of Recompense? Being so, good deeds are of no effect and evil deeds of no hindrance [as regards the Rebirth]. Even the Rebirth of good men is impossible without being helped by Amida's specific Vow issuing from His great love and compassion which is not at all of this world.

As regards the Rebirth of bad men, they have really no reason to hope for the Land of Recompense which is ruled by the Buddha of Recompense [that is, Amida]. But in order to demonstrate the incomprehensible power of Buddha-wisdom, Amida meditated on the matter for five

¹ 善導 (618-681). He was a great advocate of the Pure Land doctrine in the T'ang dynasty and chosen by Shinran Shōnin as one of the seven great fathers of Shin Buddhism.

² 往生: it literally means "to go and be born."

³ Nembutsu, 念佛, literally means "thinking of the Buddha," that is, of Amida. In this case it is to pronounce the Name of Amida, i.e., to recite "Namu-amida-butsu," believing in the efficacy of his Original Vow.

⁴ 大無量壽經, that is, the *Larger Sukhāvatī-vyūha Sūtra*.

long kaplas and practised a life [of love and compassion] for an infinite number of kaplas for the sake of evil-minded beings, who have no other abode than the six paths of existence¹ or the four forms of birth², and who thus for ever have no opportunity whatever for emancipation. As His Vow is thus specifically meant for them, they need not feel humiliated because of their evil karma.

Therefore, unless you lose yourself in your reverential trust in Amida's Buddha-wisdom, how can your evil nature which is in you be the cause of your Rebirth in the Pure Land? The most certain thing is that, influenced by various evil conditions such as the ten evil deeds³ [especially the first four of them], the five grave offences,⁴ or acts committed against the Dharma, you are to sink into the three evil paths or to suffer the eight kinds of calamity.⁵ Being so, how can [evil karma] be of any other use?

Thus we see that as good is not the seed of Rebirth

¹ The six paths of existence are: hells, the world of hungry ghosts, the animal world, the world of fighting demons, the human world, and heavens.

² The four forms of birth are: those born from a womb, the egg-born, the moisture-born, and those that come into existence through transformation.

³ The ten evil deeds are: destroying life, theft, adultery, lying, talking nonsense, speaking evil of others, being double-tongued, greed, anger, and irrationality. The first four of these are especially grave, so they are called *shijū* (四重) "four grave", or *pārājika* (波羅夷), meaning "four heinous evil deeds."

⁴ The five grave offences are: patricide, matricide, arhat-murdering, causing dissension in the Brotherhood, and causing the Buddha's body to bleed.

⁵ The eight kinds of calamity are: (1) to be born in Hells, (2) in the animal world, (3) in the world of hungry ghosts—these three paths of existence are called "the three evil paths" wherein one can not hear the Dharma on account of severe pains and sufferings; (4) to be born in the Heaven of Longevity, (5) in the Uttarakuru—both of these are the worlds wherein one can enjoy much pleasure and longevity, but because of these sensual pleasures he has no chance to hear the Dharma, (6) to be blind, deaf, and dumb, (7) to be secularly wise, (8) to be born before the birth of and after the death of Buddha Sakyamuni.

in the Land of Bliss it is not needed for this purpose; so with evil, as aforesaid, [it is no hindrance to our Rebirth in the Pure Land]. That we are good or bad is due to our nature [as beings of this world]; and as to the other world there is no hope whatever in us except for our taking refuge in the Other-power. For this reason, Zendō's commentary reads: the Rebirth in the Pure Land of beings good or bad finds its efficient cause in Amida's Great Vow. "That there is no Rebirth without the Vow efficiently working"—this means that there is nothing surpassing Amida's Great Vow [as the efficient cause of Rebirth].

4

Further, he said:

We talk about cause and condition in regard to the Light and Name. According to the Twelfth¹ of the Forty-eight Vows made by Amida, He vowed that His Light might be boundless. This is meant to embrace all beings who are the Nembutsu devotees. This Vow is fulfilled and His Light which knows no hindrance anywhere now illuminates all the worlds numberless as atoms in the ten quarters, shining for ever on the evil passions and evil deeds of all beings. When, coming in contact with this Light which serves as the condition [of Rebirth] for them, they feel the darkness of Ignorance gradually fading in them and are ready to see the seed of good karma germinate, they hear the Name which is the efficient cause of Rebirth in the Land of Recompense as is stated in the Eighteenth Vow which deals with Rebirth through the Nembutsu. We know by this that the holding of the Name is not of self-power but solely due to the energising effect of the Light. Therefore, we read that the Light as condition prepares the ground for the Name as cause to germinate.

¹ The Twelfth Vow is as follows: "If after my obtaining Buddhahood my light should be limited and not be able at least to illumine hundreds of thousands of kotis of Buddha-countries, may I not attain the Highest Enlightenment."

This is the reason why the master (Zendō) declares that "By virtue of the Light and the Name, Amida embraces all beings when their believing heart is awakened and they seek for Rebirth." "Their believing heart is awakened and they seek for Rebirth"—by this it is meant that the Light and the Name are like the parents who are bent on bringing up their child; but so long as there is no child to issue, there are no parents claiming the name; it is only when there is a child that they deserve the name of father and mother. In a similar way the Light is likened to motherhood and the Name to fatherhood, but there must be a seed of believing heart which comes out of them destined for Rebirth in the Land of Recompense. So, when a believing heart is awakened and Rebirth in the Pure Land is desired, the Name is recited and the Light embraces the devotee. If there were no devotees who would awaken a believing heart in the Name, Amida with His Vow to embrace all beings without a single exception would have to remain helpless. If Amida did not make His Vow to embrace all beings without a single exception, how could His devotees see their desire for Rebirth in the Pure Land fulfilled? For this reason [we have this chain of dependence completed]: The Original Vow and the Name, the Name and the Original Vow, the Original Vow and the devotee, the devotee and the Original Vow.

We read in the *Kyō-gyō-shin-shō* compiled by the Holy Master of the Hongwanji in which the author comments [on the idea expounded here]: "If not for the Name as a kindhearted father, the generating cause is wanting; if not for the Light as a loving mother, the condition for birth is insufficient: the Light as mother and the Name as father are, however, external conditions while the functioning-consciousness [or the mind] with the true right faith is the inner cause: and when the inner cause and the external conditions are properly united, the devotee attains the true body worthy of the Land of Recompense."

To illustrate this by analogy: when the sun is up only halfway around Mt. Sumeru, the other side of the mountain is well illuminated, but this side is still in the dark. When it approaches this side southwardly coming around from the other side, the night is dispersed. It is evident that the morning dawns with the sun rising. People generally imagine that the morning first dawns and then the sun rises—which is quite contrary to the statement I have just made. As the illumining rays of the sunlight of Amida-Buddha prevail, the darkness of the long night of Ignorance¹ is dispelled, whereby we take hold of the gem of the Name which is the efficient cause of Rebirth in the Land of Happiness.

5

My statement is:

Do not feel humiliated because of your being poorly endowed, for the Buddha is great love knowing how to save inferior beings. Do not cherish any doubt [as to Rebirth] because of your tendency to be remiss in reciting the Nembutsu, for in the sutra we have a passage beginning with "Even with one thought....." The Buddha speaks no falsehood, and how can the Original Vow fail? That the Name is known as the right definite act [of Rebirth] is because when one relies upon the incomprehensible power of the Buddha, the work for Rebirth is definitely completed. If even when a man recites the Name through the power of Amida's Original Vow his Rebirth is a matter of indefinite

¹ 無明 (*avidyā*).

² The passage is found in the *Larger Sūkhāvast-vyūha*, which runs as follows: "All sentient beings, upon hearing the Name [of Amida], would awake a believing heart, *even with one thought* and rejoice in it. [Amida], with all the sincerity of heart, has transferred [all his own merit on all beings], wherefore those who desire to be reborn in his country would instantly be assured of their Rebirth and abide in the condition of no-retrogression, barring only those who have committed the five deadly sins and those who have abused the Good Law."

certainty; the Name is not to be known as the right definite act [of Rebirth]. [But that the Name is the efficient cause of Rebirth is illustrated in my own case. For] I [as an other-power devotee] am already the one who firmly holds on the Name as is given in the Original Vow; and it is now only left to me to rejoice at the completion of the work for Rebirth. It goes without saying, therefore, that my Rebirth is assured even when I do not again recite the Name at the time of my death.

As I observe, there are infinite varieties of karma which determine conditions of all beings; and so are their conditions of death: some die of disease, some die under the sword, some die drowned in water, some die burned by fire, some die while in sleep, some die from intoxication; these are all due to their past karma and there is no escape for them. When they meet death in these various ways, it is quite possible for them to cherish a wrong thought for which they were not prepared; how could they as ordinary mortals at that moment awaken the right thought of reciting the Name or the desire of being reborn in the Pure Land? If what they expected to take place all along in their ordinary moments fails, their hope for Rebirth will entirely be nullified. The attainment of Rebirth is therefore to be settled by One Thought¹ which they can hold in their ordi-

¹ "One Thought" is a momentous term in the philosophy of Shin and Jōdo. Its Sanskrit original is *eka-kṣana* meaning "one instant" or "one moment." As we say in English "quick as thought" or "quick as a flash," "one thought" represents in terms of time the shortest possible duration, which is to say, one instant. The one instant of faith-establishment is the moment when Amida's Eternal Life cuts crosswise the flow of birth-and-death, or when his Infinite Light flashes into the darkening succession of love and hate which is experienced by our relative consciousness. This event takes place in "one thought" and is never repeated, and therefore is known here as "the last moment," "the end of this world," and I would say, it is even the coming into the presence of Amida. This moment of "One Thought" is the one in our life most deeply impregnated with meaning, and for that reason must come to us in our "ordinary moments of life" and not wait for "the last moment" in its relative sense.

nary moments. If their minds are in a state of uncertainty in their ordinary moments, Rebirth will be impossible for them. When in accordance with the words of a good master they awaken in their ordinary moments One Thought of trust in Amida, let this be regarded as the last moment, the end of this world, for them.

[How is it that the holding of the Name, "Namu-amida-butsu"¹ is the efficient cause of Rebirth?] *Namu* means "to trust," and to trust [in Amida] is for the sake of attaining Rebirth, it is also the desire [for Rebirth]. Further, as this desire is possible because of the truth that every deed and every good [performed by Amida] is transformed into the efficient cause of Rebirth for His devotees, it again means merit-transference.² When the trusting heart on the part of the devotee and its object of trust which is the Buddha-wisdom of Amida are in correspondence, all deeds of devotion practised by Amida while in His stage of discipleship and all meritorious virtues resulting therefrom are in the most exhaustive manner absorbed in the Name, which thus becomes for all beings in the ten quarters the efficient cause of their Rebirth. Hence [Zendō's] comment: "Amida is no other than the Act," [that is, the Name is the efficient cause of Rebirth].

When a murderous deed is committed, this is surely the sufficient cause for the offender to go to hell; he may not

¹ "Namu-amida-butsu" (南無阿彌陀佛) is the transliteration of the Sanskrit, *namo'mitabhaya buddhaya*. *Namo* or *Namas* (= *namu*) means "adoration" or "salutation," and *amitabhaya buddhaya* means "to the Buddha of Infinite Light." So "adoration (or salutation) to the Buddha of Infinite Light" is the meaning of "Namu-amida-butsu." But in Shin the full form of "Namu-amida-butsu" is regarded as the Name of the Buddha Amida, because Amida perfected his Name as "Namu-amida-butsu" as embodying his great Vow which expresses his love for all sentient beings. Amida-butsu (阿彌陀佛) causes us to trust (= *namu*, 南無) Him as our saviour. "Namu" and "Amidabutsu" are therefore essentially inseparable, being two phases of his saving power. The idea of "Namu-amida-butsu" is not "Ask and you shall be given," but "to be caused to ask and be given."

² 廻向 (*pariṇāmanā*).

repeat such deed at his last moment; but as long as his karma committed in his ordinary moments is active, hell is the certain destination for him. It is the same with the Nembutsu: if a man believing in the Original Vow recites the Nembutsu, he should know that his Rebirth at that moment becomes a matter of utmost certainty.

[According to the postscript, this was written in 1326 when the author was fifty-seven years old, and copied for Gwanchi-bō of Hidachi province in 1340 when his age was seventy-one. He adds that all this is meant for the benefit of all beings.]

NOTES

The publication of *The Eastern Buddhist* has been delayed for various reasons, and with the present double number the seventh volume is brought to completion.

The principal reason for the delay has been the illness of our co-editor, Beatrice Lane Suzuki, who was taken ill early in 1938, and more or less constantly confined to St. Luke's Hospital, Tokyo. We hoped for her recovery in the course of time, and as she expressed her desire to edit the magazine herself at her restoration to health, we confidently waited. But from this spring her condition grew worse. While the magazine was going through the press, her end came finally, to our great sorrow, on July 16. The article on Shin published in this number has thus become her last contribution.

What grieves us most is that she has not been able to finish her study of the Shingon practice and philosophy of Buddhism. She had been at this work for the past ten years, visiting Kōya-san every summer, which is the headquarters of the Shingon sect and the burial place of Kōbō Daishi. While lying on her sick bed her constant thought was on this subject. Besides his personal sorrow which is experienced only by the one to whom she was a most invaluable helpmeet and adviser in every possible way, the Editor regrets her loss for the general Buddhist world, too.

The present number which is intended to be a special number for the Shin sect of Buddhism thus unexpectedly turns out to be also a memorial one for one of its Editors.

We intended to have had, for this number, reviews of some of the books, which we received during the preceding years. But the death of Mrs Beatrice Lane Suzuki has upset all our plans.

The Buddhist world of Japan has sustained a great loss in the deaths of some eminent Buddhist scholars this year,

of whom the following two stand out prominently: Drs Keiki Yabuki and Gemmyo Ono. Dr. Yabuki was a great authority on a Buddhist school of China known as the Sankaikyo which flourished in the T'ang dynasty and showed a socialistic tendency in its communistic life. He is also noted for his contribution to the identification and systematisation of the Buddhist MSS discovered at Tun-huang and now kept in the British Museum. Dr. Ono devoted himself to the study of Buddhist arts, especially in Japan. He also contributed to the clearing up of a certain Jōdo school in China, the history of which had hitherto been kept obscure due to the loss of the writings belonging to its founder, Jimin.

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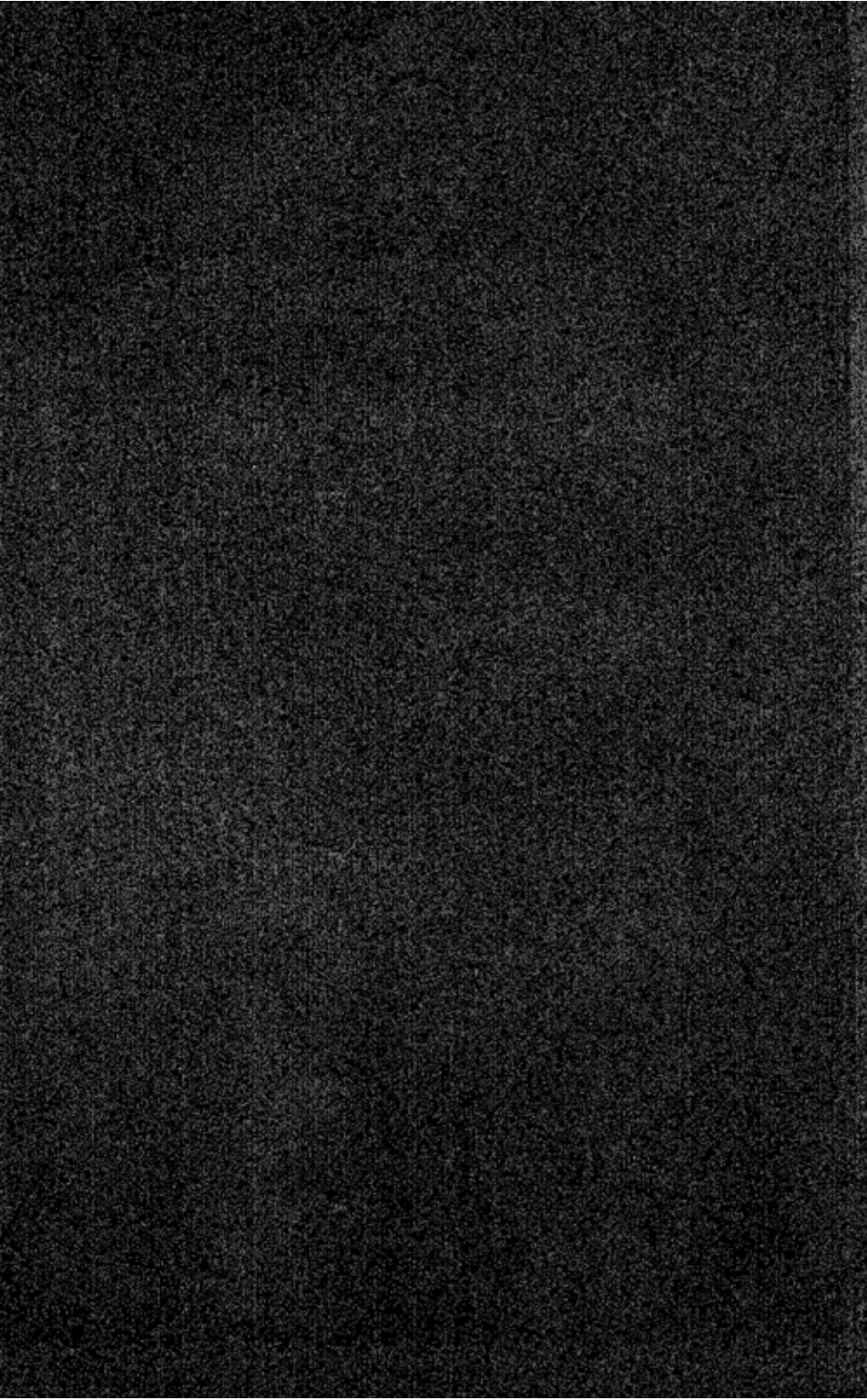
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